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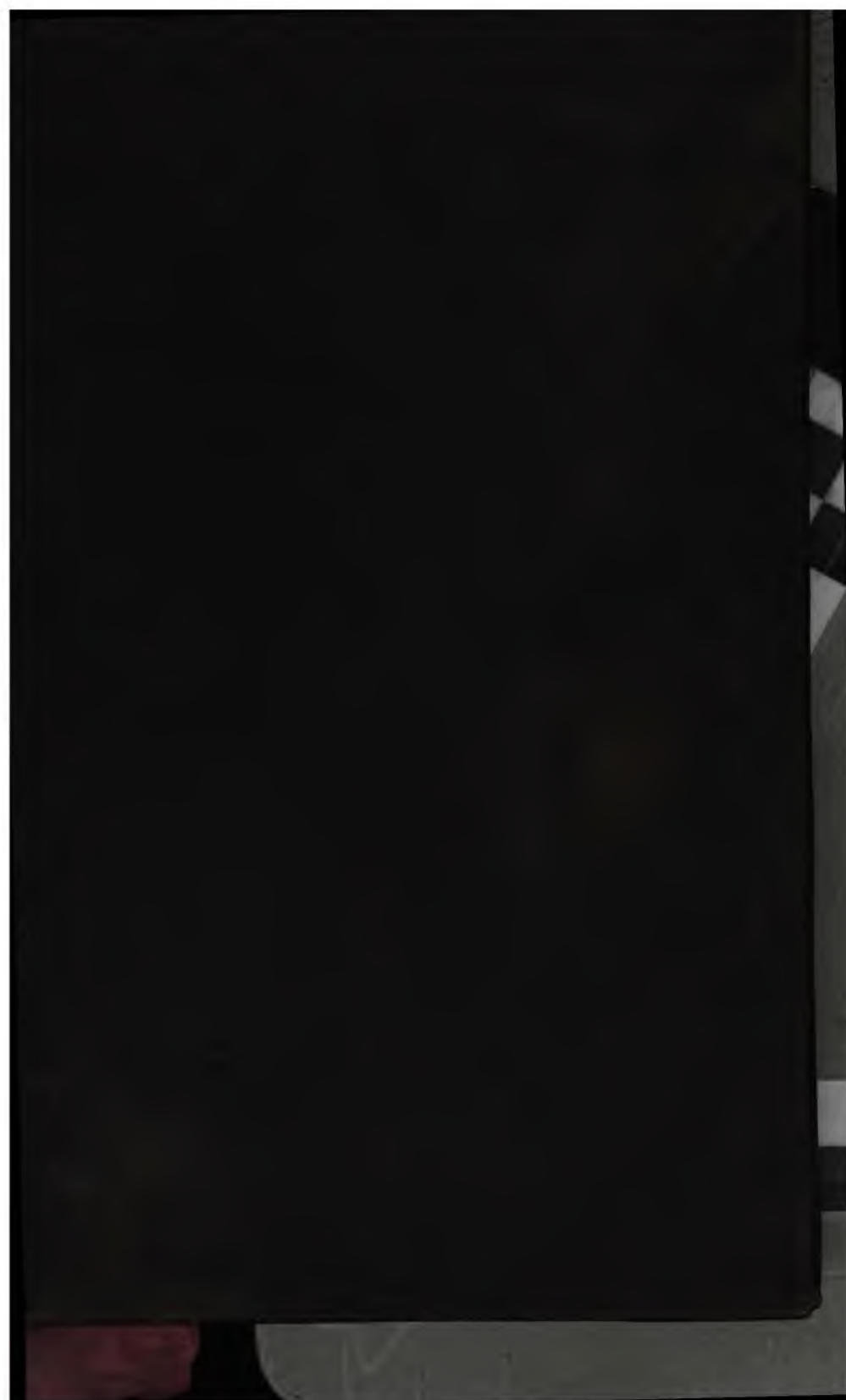
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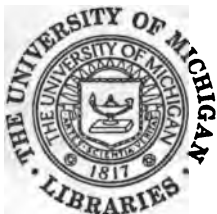
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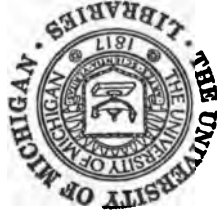
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ANNUAL  
**Burns Chronicle**  
AND  
**Club Directory.**

(INSTITUTED 4TH SEPTEMBER, 1891.)

Edited by **D. M'NAUGHT, Kilmaurs.**

Born at Ayr  
25th January, 1759.



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MOTTO.—"A MAN'S A MAN FOR A' THAT."

# THE BURNS FEDERATION,

(KILMARNOCK INSTITUTED 1885).

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## EXECUTIVE COUNCIL.

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The object of the Federation shall be to strengthen and consolidate the bond of fellowship presently existing amongst the members of Burns Clubs, by universal affiliation; its motto being—"A man's a man for a' that."

The members of every Burns Club registered as belonging to the Federation shall be granted a Diploma admitting them to meetings of all the Clubs connected with the Federation, they being subject to the rules of the Club visited, but having no voice in its management, unless admitted a member of the Club visited, according to local form. The Affiliation Fee for each Club shall be One Guinea, and for each Member's Diploma, One Shilling, these payments being final and not annual.

The Funds of the Federation, so accruing, shall be vested in the Executive Council for the purpose of acquiring and preserving Holograph Manuscripts and other interesting Relics connected with the life and works of the Poet, and for other purposes of a like nature, as the said Council may determine.

The headquarters of the Federation shall be at Kilmarnock, the premier Club in the movement, the town in which the first edition of the Poet's Works was published, and which contains the only properly organised Burns Museum in the United Kingdom.

The election of an Honorary Council, comprising:—Presidents of the Affiliated Clubs, and other Gentlemen of eminence nominated by the Executive. The Executive Council to consist of the Presidents and Vice-Presidents of the leading Affiliated Clubs, and other eligible gentlemen, with power to add to their number.

# CONTENTS.

	PAGE
Editorial Preface, ... ..	4
Chronological Summary, ... ..	5
<i>Editor.</i>	
Highland Mary in the Writings of Burns, ... ..	35
<i>Eric Robertson, M.A., Editor of "Great Writers," &amp;c.</i>	
The Editing of Burns's Letters, ... ..	46
<i>G. A. Aitken, London, Editor of the Aldine Edition.</i>	
Mauchline and its Neighbourhood, ... ..	53
<i>E. R.</i>	
Early Portraiture and the Portraits of Burns, ... ..	64
<i>Alex. S. Mackay, Artist, Edinburgh.</i>	
Reminiscences of Robert Burns, &c., ... ..	73
<i>Robert C. Hall, Liverpool.</i>	
Notes on the First and Early Editions, ... ..	83
<i>W. Craibe Angus, Glasgow.</i>	
Some Hamilton Paul MSS., ... ..	91
<i>Editor.</i>	
The Religion of Burns, ... ..	95
<i>Rev. James Forrest, M'Quaker Lecturer for Scotland.</i>	
William Burness, ... ..	105
<i>Robert Burns-Begg, Kinross.</i>	
Greenock Burns Club, ... ..	115
<i>J. B. Morrison, Greenock.</i>	
The Edinburgh Forgeries, ... ..	123
<i>Editor.</i>	
Burns and Tennyson, ... ..	135
<i>Colin Rae-Brown, Author of "The Dawn of Love," &amp;c.</i>	
Reviews, ... ..	138
Notes and Queries, ... ..	146
Bibliography, ... ..	153
Club Directory, ... ..	183

\* All literary communications to be addressed to the Editor,  
Mr. D. M'Naught, Schoolhouse, Kilmaurs. Articles intended for pub-  
lication must be forwarded not later than the month of October in each  
year.

## P R E F A C E .

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THE experiences of the first issue convinced the Executive of the Federation that some division of labour was necessary in the editorial department. It is hoped that the new arrangements will further aid in securing for the CHRONICLE a permanent footing as a Burnsiana Repository and Literary Annual of the limited pretensions which the title indicates.

The Federation having undertaken the financial responsibility, the duty of supporting the CHRONICLE is earnestly urged upon all Burns Clubs and admirers of the Bard at home and abroad. This can be done in many ways, and we will feel grateful for assistance in any department of the work. This appeal, we feel certain, will meet with all the more ready response, when it is mentioned that the labours of the editorial staff are given gratuitously for the good of the common cause.

Considerable additional expense has been incurred in the illustration of the present volume, and the letterpress has also been increased. Succeeding issues will continue to show further improvement, if the support accorded us warrant the necessary outlay. To those who so substantially aided us last year our warmest thanks are due. We also thank our contributors and other friends who have taken such a kindly interest in the preparation of this issue, and trust that their exertions on our behalf will be rewarded with the success they so well deserve.

D. M'NAUGHT.

SCHOOLHOUSE, KILMAURS,  
*January, 1893.*

# CHRONOLOGICAL SUMMARY

## OF THE

### LIFE AND WRITINGS OF ROBERT BURNS,

ABRIDGED FROM "KILMARNOCK EDITION"—  
*LIFE AND NOTES—W. SCOTT DOUGLAS.*

(KILMARNOCK: D. BROWN & CO., SUCCESSORS TO JAMES M'KIE.)

#### THE POET'S PEDIGREE.

TRADITION has assigned as the root of the Burness family-tree planted in Kincardineshire, a certain *Walter Campbell*, from Argyleshire, who had, in the early part of the seventeenth century, for political or prudential reasons, abandoned his native district, dropping his proper surname, and assuming that of *Burnhouse* or *Burness*, and settled in the parish of Glenbervie, in the Mearns. The public registers consulted by Dr. Burness, showed that this *WALTER OF BURNHOUSE* had descendants, as follow:—

- (1.)—*WALTER BURNESS*, who possessed the farm of Bogjoran, in the same parish: he had four sons, one of whom we shall follow.
- (2.)—*JAMES BURNESS*, born in 1656, became tenant of the farm of Brawlinmuir, in Glenbervie. He died in 1743, aged eighty-seven. Of several sons of his, we need follow only one, who ranks as number three.
- (3.)—*ROBERT BURNESS* (grandfather of the poet,) who rented the farm of Clockenhill, on the lands of Dunnotar, the estate of the Earl Marischal—attainted in 1716, for his concern in the rebellion. Robert became *somehow* involved in the ruin which overtook the Keiths: he had three sons and four daughters. The eldest son, *JAMES*, born in 1717, afterwards settled in Montrose, and attained a position of influence there: he became the head of that branch of the Burness family which produced the late Sir Alex. Burnes, the Eastern traveller, who, along with his brother Charles, was killed at Cabool, in November, 1841; and also Dr. James Burnes, physician-general of the Bombay army—likewise distinguished as a diplomatist in connection with the Government in India. The third son of Robert Burness was named *Robert*: family misfortunes at Clockenhill compelled him, while a mere lad, to leave home along with the poet's father, and seek labouring work in the south country. Poor "Uncle Robert" died in the poet's house at Ellisland, in 1789.
- (4.)—*WILLIAM BURNESS*, second son of Robert Burness, was born in 1721, left the Mearns about the year 1740, and finally settled in Ayrshire, where, on 25th January, 1759, he became the father of
- (5.)—*ROBERT BURNS, THE POET OF SCOTLAND.*

#### THE PARENTS OF BURNS. A.D. 1757.

"*WILLIAM BURNES*, born at Clockenhill, in *The Mearns*, 11th November, 1721, and *AGNES BROWN*, born in the Carrick district of Ayrshire, 17th March, 1732, were—according to the record in their Family Bible, now in possession of Gilbert Burns, nephew of the poet, presently resident in Dublin—

"MARRIED TOGETHER, 15TH DECEMBER, 1757."

"AGNES BROWN, was the daughter of Gilbert Brown, in Craiginton, Kirkoswald."—*Original document in possession of Mr. D. Sneddon, Kilmarnock.*

THE  
CLAY BIGGIN. "WILLIAM BURNES had been settled in Ayrshire ten or twelve years before I knew him in 1765, and had been in the service of Mr. Crawford of Doonside. He was afterwards employed, as a gardener and overseer, by Provost Ferguson of Doonholm, in the parish of Alloway, which is now united with that of Ayr. In this parish, on the road-side, a Scots mile and a half from the town of Ayr, and half a mile from the old Bridge of Doon, William Burnes took a piece of land, consisting of about seven acres, part of which he laid out in garden ground, and part of which he kept to graze a cow, &c., still continuing in the employment of Provost Ferguson. Upon this little farm was erected a humble dwelling, of which William Burnes was the architect. It was, with the exception of a little straw, literally a tabernacle of clay."—*John Murdock's Narrative.*

William Burnes was first employed at Fairlie, in Dundonald parish.

THE POET'S  
BIRTH. "ROBERT BURNS, lawful son of William Burns, in Alloway, and Agnes Brown, his spouse, was born 1759. January 25, 1759: baptised by Mr. William Dalrymple. Witnesses—John Tennant and James Young."—*Extract from the Session Books of Ayr Parish.*

MOUNT  
OLIPHANT.  
1766.  
(AGE 7.)

"In the year 1766, Mr Burnes quitted his mud edifice, and took possession of a farm of his own improving. The farm being a considerable distance from the school, the boys could not attend regularly, and some changes taking place among the other supporters of the school, I left it, having continued to conduct it for nearly two years and a half."—*Murdock's Narrative.*

"The Farm of Mount Oliphant was upwards of seventy acres: the rent was £40 annually, for the first six years [Martinmas 1765 to Martinmas 1771,] and afterwards [1771 to 1777] £45. My father endeavoured to sell his leasehold property\* for the purpose of stocking this farm, but at that time was unable, and Mr. Ferguson lent him £100 for that purpose."—*Gilbert's Narrative.*

WILLIAM BURNES and AGNES BROWN were Married together, 15th December, 1757:—

THE BURNS  
FAMILY.  
1771.  
(AGE 12.)

"Had a son, ..... ROBERT, ..... 25th Jan., 1759  
Had a son, ..... Gilbert, ..... 28th Sept., 1760  
Had a daughter, ..... Agnes, ..... 30th Sept., 1762  
Had a daughter, ..... Annabella, ..... 14th Nov., 1764  
Had a son, ..... William, ..... 30th July, 1767  
Had a son, ..... John, ..... 10th July, 1769  
Had a daughter, ..... Isabel, ..... 27th June, 1771."

—*Family Bible Record.*

"Mount Oliphant is almost the very poorest soil I know of in a state of cultivation. My father in consequence of this, soon fell into difficulties, which were increased by the loss of several of his cattle by accident and disease. To the buffetings of misfortune, we could only oppose hard labour and the most rigid economy. We lived very

\* When the poet's father, in 1777, removed to Lochlea, he sold the leasehold right of the *clay biggin* and land adjoining, to the Corporation of Shoemakers of Ayr, who are still its proud owners. The Cottage was long a country ale-house, and one of the apartments was converted into a sale-shop for "relics of Burns." A considerable addition was, some years ago, built to it, in the form of a fine large Hall to the back, in which the Burns Anniversary is regularly celebrated. It is, happily, an ale-house no longer.

sparingly, and for several years butcher's meat was a stranger in the house ; while all the members of the family exerted themselves to the utmost of their strength—and rather beyond it—in the labours of the farm. My brother, at the age of thirteen, assisted in threshing the crop of corn, and at fifteen, was the principal labourer on the farm—for we had no hired servant, male or female.”—*Gilbert's Narrative*.

Mrs. Begg has noted that her brother possessed Ramsay's *Tea-Table Miscellany* at an early period, and also a collection of songs called *The Lark*.

“The mother of Dr. Paterson, now physician in Ayr, and widow of one of the established teachers there, frequently invited my father and mother to her house on Sundays, when she met them at church. When she came to know my brother's passion for books, she kindly offered us the use of her late husband's library, and from her we got the *Spectator*, Pope's translation of *Homer*, and several other books that were of use to us.”—*Gilbert's Narrative*.

FIRST SONG

1773.

SONG : *O once I loved a bonie lass.*

(AGE 14-16)

“My father struggled on till he reached the freedom in his lease, when he entered on a larger farm, about ten miles farther in the country.”—*Autobiography*.

EARLY  
LYRICAL  
ATTEMPTS.

1776.

SONG : *I dream'd I lay where flowers were springing.*—

(AGE 17.)

“These two stanzas I composed at the age of seventeen, and are among the oldest of my printed

pieces.”—*Reliques*.

FRAGMENT : *Though fickle Fortune has deceived me.*

SONG : *O raging Fortune's withering blast.*

PRAYER : *O thou great Being!*

SONG : *The Ruined Farmer.*

WINTER : a *Dirge*.—“Eldest of my printed pieces.”—(1787.)

TRAGIC FRAGMENT : *All devil as I am, a damned wretch.*

“I was, I think, about eighteen or nineteen, when I sketched the outlines of a Tragedy, forsooth ! but the bursting of a cloud of family misfortunes, which had for some time threatened us, prevented my farther progress.”—*Reliques*.

REMOVAL TO  
LOCHLEA.

1777.

(AGE 18.)

“My father took the farm of Lochlea, of 130 acres, in the parish of Tarbolton, of Mr. —, then a merchant in Ayr, and now [1797] a merchant in Liverpool. He removed to this farm at Whitsunday, 1777, and possessed it only seven years. No writing had ever been made out of the conditions of the lease ; a misunderstanding took

place respecting them ; the subjects in dispute were submitted to arbitration, and the decision involved my father in ruin.”—*Gilbert's Narrative*.

SONG : *O Tibbie, I hae seen the day.*

SONG : *The Tarbolton Lasses.*

SUMMER AT  
KIRKOSWALD.

1777.

(AGE 18.)

“A CIRCUMSTANCE in my life which made some alteration in my mind and manners was, that I spent my nineteenth summer on a smuggling coast, a good distance from home, at a noted school, to learn mensuration, surveying, dialling, &c., in which I made a pretty good progress ; but I made a greater progress in the knowledge of mankind.”—*Autobiography*.

The young poet was then in the district where his mother's relatives resided, and here he is said to have first picked up the story which



furnished the materials for his future *Tam o' Shanter*. Here also, it is supposed, the first idea was formed of his ultimate vocation of Excise-officer, for undertaking the technical duties of which post, he was then unconsciously being trained.

The name of the "charming fillette" who interrupted his studies, was Peggy Thomson, and, according to Mrs. Begg, he renewed acquaintance with her at a later period of life, when his "Song composed in August" received a brushing up into its published shape.

SONG : *Now westlin winds and slaught'ring guns.*

LIFE AT "THE seven years that we lived in Tarbolton parish  
LOCHLEA AND were not marked by much literary improvement; but,  
TARBOLTON. during this time, the foundation was laid of certain  
1778-79. habits in my brother's character, which afterwards  
(AGE 19-20.) became but too prominent, and which malice and envy  
have taken delight to enlarge upon. He was constantly  
the victim of some fair enslaver. The symptoms of his  
passion were often such as nearly to equal those of the celebrated Sappho.  
I never, indeed, knew that he 'fainted, sunk, and died away;' but the  
agitations of his mind and body exceeded anything of the kind I ever  
knew in real life."—*Gilbert's Narrative*.

SONG : *The Ronalds of the Bennals.*

"My 'Montgomerie's Peggy' was my deity for six or eight months. She had been bred in a style of life rather elegant, but (as Vanburgh says in one of his plays) my 'damned star found me out' there too; for although I began the affair merely in a *gaieté de cœur*, it will scarcely be believed that a vanity of showing my parts in courtship, particularly my abilities at a *billet-doux* (which I always piqued myself upon), made me lay siege to her."—*Common-place Book*, 1785.

"How Mr. D. runs into the mistake of saying that Mrs. Begg, in her account of Ellison Begbie, represented her as the same with 'Montgomerie's Peggy,' is to me incomprehensible. She has ever said the very reverse; for they were as distinct as two women with two souls can be. 'Montgomerie's Peggy' was housekeeper at Coilsfield, not to Colonel Montgomery, but to his father, A. Montgomery, Esq. The poet and she had met frequently at *Tarboth Mill* (The 'Willie's Mill' of *Dr. Hornbook*): they sat in the same church, and had had a good deal of intercourse; but she was engaged to another before ever they met; so, on her part, it was nothing but amusement, and on Burns' part, little else, from the way he speaks of it."—*Agnes Begg*.

THE "WE, the following lads in the parish of Tarbolton,  
BACHELORS' namely—HUGH REID, ROBERT BURNES, GILBERT  
CLUB AT BURNES, ALEXANDER BROWN, WALTER MITCHELL,  
TARBOLTON. THOMAS WRIGHT, and WILLIAM M'GAVIN, *Resolved*,  
1780. for our mutual entertainment, to unite ourselves into  
(AGE 21.) a Club, or Society, under such Rules and Regulations  
Mirth and Diversion, we might not transgress the  
bounds of Innocence and Decorum; and after agreeing on these and  
other Regulations, we held our first meeting at Tarbolton, in the house  
of John Richard, upon the evening of the 11th November, 1780, com-  
monly called *Halloween*, after choosing ROBERT BURNES president  
for the night."

A SERIOUS "THE *belle-fille* who caused his melancholy at Irvine,  
COURTSHIP. was the aforesaid Ellison Begbie, one for whom he  
1780-81. evidently had a most sincere respect, but who declined  
(AGE 21-22.) a nearer connection than friendship with him, for  
reasons known only to themselves; but where the fair  
one was amiable and prudent, the reasons may easily  
be imagined. She married soon after. The idea regarding 'Peggy

Ellison' being a euphonious rendering of *Ellison Begbie* is fanciful, but very like truth. Mrs. Begg never heard of any girl in the neighbourhood called 'Mary Morison.'"—*Mrs. Begg*, 1848.

Four letters to "E," dated "about 1780," are printed in Currie's first edition.

SONG : *The Lass of Cessnock Banks.*

SONG : *Mary Morison.*

SONG : *Peggy Alison.*

SONG : *My Nanie, O.*

THE POET'S ENTRY AS A FREEMASON. 1781. (AGE 22.) "ON 25th June, 1781, the *St. James' Tarbolton Lodge*, No. 178, united with the *St. David's Tarbolton Lodge*, No. 174. It was agreed that this united Lodge should bear the name of *St. David's*. Burns was admitted an apprentice thereof, on 4th July, 1781, and passed and raised on 1st October thereafter."—*Excerpt from Lodge Records*, by Chambers.

At the latter date, Burns was resident in Irvine, whence he must have travelled to Tarbolton to attend the Lodge meeting where he was affiliated. A disruption of this united Lodge took place in June, 1782, and the separating body, with Burns of their number, then re-constituted themselves under the old charter from Mother Kilwinning (dated 1771), as *St. James' Tarbolton Lodge*. Thenceforward, the name of Burns is found only in the books of the distinct *St. James' Lodge*.

"In Irvine, Robert had contracted some acquaintances of a freer manner of thinking and living than he had been used to, whose society prepared him for overleaping the bounds of rigid virtue which had hitherto restrained him. During this period, also, he became a Freemason, which was his first introduction to the life of a boon companion. Yet, notwithstanding these circumstances, I do not recollect, during the seven years we were at Lochlea, nor till towards the end of his commencing Author—when his growing celebrity occasioned his being often in company—to have ever seen him intoxicated; nor was he at all given to drinking."—*Gilbert's Narrative*.

BURNS AT IRVINE. 1781-82. (AGE 22-23.) "My twenty-third year was to me an important era. Partly through whim, and partly that I wished to set about doing something in life, I joined a flax-dresser in a neighbouring town, to learn his trade. This was an unlucky affair. The flaxdresser was one Peacock, a relation of his mother.

"I was obliged to give up this [flaxdressing] scheme: the clouds of misfortune were gathering thick round my father's head; and what was worst of all, he was visibly far gone in a consumption; and to crown my distresses, a *belle-fille* whom I adored [reference here, according to *Mrs. Begg*, to *Ellison Begbie*], and who had pledged her soul to meet me in the field of matrimony, jilted me with peculiar circumstances of mortification."—*Autobiography*.

"Do you recollect a Sunday we spent together in Eglinton Woods? You told me, on my repeating some verses to you, that you wondered I could resist the temptation of sending verses of such merit to a magazine. It was from this remark I derived that idea of my own power which encouraged me to endeavour at the character of a poet."—*Letter to Richard Brown, December 30, 1787.*

*Prayer in the Prospect of Death.*

*Stanzas on the same occasion.*

*Paraphrase of First Psalm.*

*Paraphrase of Ninetieth Psalm.*

THE PLOUGH  
AND THE LYRE  
RESUMED.  
1782.  
(AGE 23.)

"I SEEM to be sent into the world to see and observe; and I very easily compound with the knave who tricks me out of my money, if there be anything original about him. Even the last, worst shift of the unfortunate and the wretched does not much terrify me. I forget that I am a poor, insignificant devil, unnoticed and unknown, stalking up and down fairs and markets, when I happen to be there reading a page or two of mankind, while the men of pleasure jostle me on every side, as an idle encumbrance in their way!"—*Letter to Murdoch, 12th January, 1783.*

*The death and dying words of poor Mailie.*

BALLAD: *John Barleycorn.*

SONG: *It was upon a Lammas Night.*

SONG: *No Churchman am I for to rail and to write.*

THE LAST OF  
LOCHLEA.  
1783.  
(AGE 24.)

"FOR four years we lived comfortably on this farm: but a difference commencing between him and his landlord as to terms, after three years tossing and whirling in the vortex of litigation, my father was just saved from the horrors of a jail, by a consumption, which, after two years' promises, kindly stepped in, and carried him away to 'where the wicked cease from troubling, and where the weary are at rest!'"—*Autobiography.*

"When my father's affairs drew near a crisis, Robert and I took the farm of Mossgiel, consisting of 118 acres, at the rent of £90 per annum, from Mr. Gavin Hamilton, as an asylum for the family in case of the worst. It was stocked by the property and individual savings of the whole family, and was a joint-concern among us. Every member of the family was allowed ordinary wages for the labour he performed on the farm. My brother's allowance and mine was £7 per annum, each."—*Gilbert's Narrative.*

Mossgiel was a sub-let from Gavin Hamilton, who had leased it from the Earl of Loudoun.

DEATH OF  
WILLIAM  
BURNES.  
1784.  
(AGE 25.)

"LOCHLEA, 17th February, 1784.—DEAR COUSIN—On the 13th current, I lost the best of fathers. Though, to be sure, we have had long warning of the impending stroke, still the feelings of nature claim their part; and I cannot recollect the tender endearments and parental lessons of the best of friends and ablest of instructors, without feeling what perhaps the calmer dictates of reason would partly condemn."—*Letter to Mr. James Burness, Montrose.*

*Epitaph for the Author's Father.*

"I ENTERED on this farm with a full resolution—*Come, go to, I will be wise!*"

"I now began to be known in the neighbourhood as a maker of rhymes. The first of my poetic offspring that saw the light was a burlesque lamentation on a quarrel between two reverend Calvinists, both of them *dramatis personæ* in my *Holy Fair*. With a certain description of the clergy, as well as the laity, it met with a roar of applause."—*Autobiography.*

FRAGMENT: *The Mauchline Lady.*

SONG: *O leave novels, ye Mauchline Belles.*

JULY 27, 1784.—Elected Depute-master of St. James' Lodge, Tarbolton.

VERSES TO RANKINE: *I am a keeper of the law.*

SONG: *The rantin dog, the daddie o't.*

*The Poet's welcome to his illegitimate child.*

*Epistle to J. Rankine.*

*Green grow the rashies, O.*

*Remorse : a Fragment.*

*The Two Herds, or the Holy Tulzie.*

*The Belles of Mauchline.*

ROB MOSSGIEL. "ST. JAMES' LODGE, TARBOLTON.—The poet's attendances as Depute-master, were—in 1785—June 29, July 20, Aug. 2 & 18, Sep. 7 & 15, Oct. 26, Nov. 10, Dec. 1, Dec. 7; in 1786, Jan. 7, March 1 :—At this meeting, Gilbert Burns was 'passed and raised.'"—*Notes from Lodge Records.*

JANUARY 1ST, 1785.—*Epistle to Davie, a brother Poet.*

*Epistle to John Goudie, Kilmarnock.*

*Holy Willie's Prayer, and Epitaph on Do.*

*Death and Doctor Hornbook.*

APRIL 1ST, 1785.—*Epistle to J. Lapraik.*

„ 21ST, 1785.—*Second Epistle to J. Lapraik.*

MAY, 1785.—SONG : *Rantin', rovin' Robin.*

„ 1785.—SONG : *Though cruel Fate.*

„ 1785.—*Epitaph on Robert Ruiseaux.*

„ 1785.—*Epistle to William Simpson, Ochiltree.*

AUGUST, 1785.—*The Holy Fair.*

SEPTEMBER 13TH, 1785.—*Third Epistle to J. Lapraik.*

„ 17TH, 1785.—*Epistle to Rev. John M' Math.*

SONG : *Young Peggy blooms our boniest lass.*

*Man was made to mourn : a Dirge.*

NOVEMBER, 1785.—*To a Mouse.*

*Second Epistle to Davie.*

SONG : *The Braes o' Ballochmyle.*

CANTATA : *The Jolly Beggars.*

THE AYRSHIRE BARD. 1786. JANUARY 1 TO APRIL 3. (AGE 27.) "THE farm of Mossgiellies very high, and mostly on a cold wet bottom. The first years that we were on the farm were very frosty, and the Spring was very late. Our crops in consequence, were very unprofitable; and notwithstanding our utmost diligence and economy, we found ourselves obliged to give up our bargain, with the loss of a considerable part of our stock. It was during these years that Robert formed his connexion with Jean Armour; afterwards, Mrs. Burns. This connexion *could no longer be concealed*, about the time we came to a final determination to quit the farm. Robert durst not engage with a family in his poor, unsettled state; but was anxious to shield his partner by every means in his power, from the consequences of their imprudence. It was agreed, therefore, between them, that they should make a legal acknowledgment of their marriage,—that he should go to Jamaica to *push his fortune*; and that she should remain with her father, till it might please Providence to put the means of supporting a family in his power."—*Gilbert's Narrative.*

"APRIL 3RD, 1786.—My proposals for publishing I am just going to send to the press. I am ever, dear sir, yours, ROBERT BURNES."—*Letter to Mr. Aiken.*

This appears to be the last known instance of Burns spelling his name with two syllables. Chambers notes that, in the records of the St.

James' Tarbolton Lodge, he thus signs the minutes, as Depute-master, from 27th July, 1784, to 1st March, 1786, after which date, the name appears contracted into the form in which it is known all over the world. However in writing to his relations in Montrose, he continued the old spelling for some months longer.

*The auld Farmer's New-Year-morning salutation.*

*A Winter Night.*

*The Two Dogs.*

*Address to the Deil.*

*Scotch Drink.*

*The Vision.*

MOSSGIEL, FEBY. 22.—*The Inventory*, addressed to Mr. Aiken.

*Halloween : a Poem.*

*Lament, occasioned by the unfortunate issue of a friend's amour.*

*Despondency : an Ode.*

*To Ruin.*

SONG : *Again rejoicing Nature sees.*

THE PRINTING PRESS. "APRIL 14TH, 1786.—Proposals for Publishing, by Subscription, Scottish Poems, by ROBERT BURNS. One Vol. 8vo. Price (stitched) Three Shillings."

1786.

APRIL 3 TO

MAY 14.

(AGE 27.)

J. B. Greenshields, Esq., Kerse, Lesmahagow, possessor of the only known copy of this Prospectus, is of opinion that the Subscribers whose names are appended to the paper, belonged to the Cumnock and Auchinleck district. The "blockhead who refused" to take the book he had subscribed for—by name, *William Lorrimer*, little dreamed that a well-preserved copy of the precious volume would now be sure to bring between £100 and £200.

*To a Mountain-Daisy, uprooted by the Plough.*

"MOSSGAVIL, MAY, 3, 1786."—*Rhyming note to Gavin Hamilton.*

*Answer to a trimming Epistle from a Tailor.*

*The Court of Equity : a Poem.*—12TH MAY, 1786: (4TH JUNE, in some Copies).

HIGHLAND

MARY.

1786.

MAY 14.

(AGE 27.)

"THIS was a composition of mine in very early life, before I was known at all in the world. My Highland lassie was a warm-hearted, charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment, we met by appointment, on the second Sunday of May, in a sequestered spot by the banks of Ayr, where we spent the day in taking a farewell, before she should embark for the West Highlands, to arrange matters among her friends for our projected change of life."—*Cromek's Reliques*, page 237.

"THE SECOND SUNDAY OF MAY."—SONG : *The Highland Lassie*, O.

SONG : *Will ye go to the Indies, my Mary?*

*Inscriptions on the Bibles presented by Burns to Highland Mary, accurately copied from the originals, on their return from Canada, to be deposited in the Monument at Ayr, December, 1840 :—*

Vol. I.—(Inside of board) : "And ye shall not swear by My name falsely : I am the Lord."—Levit. xix. 12.

„ (Below Inscription) : *Obliterated Mason-mark.*

„ (On opposite fly-leaf) : *Inscription obliterated—apparently "Mary Campbell."*

„ (Below Inscription) : *The Poet's Mason-mark (very perfect).*

Vol. II.—(Inside of board): "Thou shalt not] forswear thyself, but shalt perform unto the Lord thine oath."—Matthew v. 33.

„ (On opposite fly-leaf): *Inscription considerably effaced*,  
"ROBERT BURNS, MOSSGIEL."

„ (Below Inscription): *Obliterated markings*.

The handwriting is unmistakably that of Burns, and the date on the Title Page is 1782. Bookseller's price, marked on Vol. I., "5/6."

JULY 22—Burns executes an assignation of his effects  
PROGRESS OF —the profits of his edition then in the press, and the  
THE PRESS. copyright of his poems, in favour of Gilbert Burns, for  
1786. behoof of his own illegitimate child, Elizabeth Burns,—  
MAY 14 TO "wee image of my bonie Betty,"—born in November,  
JULY 30. 1784.

This child was brought up with the poet's mother and sisters, at Mossiel. In 1804, by the exertions of Mr. Alderman Shaw of London, a fund of £400 was raised by subscription, and sunk for behoof of this girl and another illegitimate child of the poet (born in 1791)—to be equally divided between them at their marriage, or arrival at majority, the survivor to succeed to the predeceasing's share. Both lived to receive their marriage-tocher of £200 each. *Bonnie Betty's* child survived to Dec., 1816, as the wife of John Bishop, Overseer at Polkemmet.

JULY 29.—The "Kilmarnock Volume" ready for publication.

OLD ROME FOREST, near Kilmarnock.—The poet's aunt (Mrs. Allan) resided there, and in her house he found shelter from legal diligence; and thither he conveyed the large sea-chest, containing his outfit and providings for the voyage to Jamaica.

MAY 15.—*Epistle to a young friend*.

„ 15.—Servant's Term-day: Mary leaves Ayrshire for the West Highlands.

„ 25.—"The Poet holds a Mason Lodge in Mauchline."—*Chambers' Notes*.

JUNE 1.—*Address to Beelzebub*.

„ 4.—King's Birthday: *A Dream*.

„ 9.—Jean Armour returns to Mauchline, after three months' sojourn in Paisley.

*Address to the Unco Guid, or the Rigidly Righteous.*

*Dedication to Gavin Hamilton, Esq.*

*On a Scotch Bard gone to the West Indies.*

SONG: *From thee, Eliza, I must go.*

*Farewell to the Brethren of St. James' Lodge, Tarbolton.*

*A Bard's Epitaph.*

SONG: *The Lass o' Ballochmyle.*

THE POET IN "OLD ROME FOREST, 30th JULY, 1786.—My dear Rich-  
PRINT. mond, my hour is now come: you and I shall never  
1786. meet in Britain more. Would you believe it? Armour  
JULY 30 TO has got a warrant to throw me in jail till I find security  
SEPTEMBER 3. for an enormous sum. I know you will pour an execra-  
tion on her head; but spare the poor, ill-advised girl  
for my sake."—*Letter to John Richmond, Edinburgh.*

JULY 31.—The blue-paper boarded thin octavo volume of "Poems, chiefly in the Scottish Dialect, by Robert Burns," was issued to eager crowds of subscribers as fast as "Wee Johnie's" folders, stitchers, and binders could get through their work. The following list is made up from the careful typographer's check-note of distribution, in the possess-

ion of Robert Cole, Esq., London:—

	<i>Copies.</i>	<i>Amount brought over,</i>	<i>Copies.</i>
Mr. Aitken, of Ayr,.....	145	David Sillar, Irvine,.....	14
Robert Muir, Kilmarnock,.....	72	Wm. Niven, Maybole,.....	7
Gilbert Burns, Mossiel,.....	70	Walter Morton, Cumnock,...	6
James Smith, Mauchline,.....	41	John Neilson, Cumnock,.....	5
Gavin Hamilton, Mauchline,...	40	The Author,.....	3
John Logan, Esq., Laight,...	20	The Printer,.....	70
John Kennedy, Dumfries House	20	Sundry persons,.....	67
Mr. M'Whinnie, Ayr,.....	20		
		<i>Carry over,...</i>	<i>428</i>
			<i>Total,...</i> 600

Mrs. Begg has noted the fact that, so very scarce did copies become within a few weeks after publication, the inmates at Mossiel had to wait till the appearance of the Edinburgh edition before they had an opportunity of reading their brother's poems in print. The poet, in his autobiography, says that he cleared nearly £20 by the adventure, after paying outlays; but, from the copy account between the poet and the printer—also in Mr. Cole's possession—Burns' profits ought to have exceeded Fifty Pounds.

"AUGUST 15.—A vessel sails from Greenock the 1st of September, right for the place of my destination. Where I shall shelter I know not, but I hope to weather the storm."

*Lines on a Bank-note.*

*Farewell, old Scotia's bleak domains.*

*Inscribed on the Author's poems, presented to an old Sweetheart.*

THE "THIRD  
OF LIBRA."  
1786.  
SEPTEMBER 3  
TO NOVEMBER  
27.

"MOSSGIEL, SUNDAY, 3RD SEPT., 1786.—Wish me luck, dear Richmond! Armour has just brought me a fine boy and girl at one throw. God bless them, poor little dears!"—*Note to Richmond, in Pickering MSS.*

"I had taken the last farewell of my few friends: my chest was on the road to Greenock: I had composed the last song I should ever measure in Caledonia, when Dr. Blacklock's opinion that I would meet with encouragement in Edinburgh for a second edition, fired me so much, that I posted away for that city."—*Autobiography.*

"At the close of the autumn following, she (Mary) crossed the sea to meet me at Greenock, where she had scarce landed, when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness."—*Cromek's Reliques.*

*Note of Mason Lodge attendances (continued):* 1786.—June 7, 15, 23; July 29; Aug. 18; Oct. 5 (Sorn); Nov. 10.

NOVEMBER 27.—Left Mossiel on horseback, by way of Biggar, for Edinburgh.

SEPT. 3.—THE CALF: *To the Rev. J. Steven, on his text in Church.*

*Nature's Law: a Poem, inscribed to Gavin Hamilton, Esq.*

SONG: *Willie Chalmers.*

Dr. Blacklock's Letter to the Rev. George Lawrie, dated, "Sept. 4, 1786."

*Verses left at a Reverend Friend's house, where the Author slept.*

SONG: *Ye sons of old Killie.*

*Tam Samson's Elegy.*

*The Brigs of Ayr: a Poem.*

OCTOBER 6.—Final accounting with Wilson the printer.

SONG: *Farewell, the bonie Banks o' Ayr.*

OCTOBER 24.—*Lines on meeting with Lord Daer.*

OCTOBER 30.—*Epistle to Major Logan.*

NOVEMBER 18.—*Letter to Miss Alexander of Ballochmyle.*

NOVEMBER.—*Letter to Mrs. Stewart of Stair, enclosing the "Stair MS."*

NOVEMBER 20.—*Writes a mock-warrant to William Chalmers, writer, Ayr, to burn a certain wicked ballad enclosed.*

THE POET IN  
EDINBURGH.  
1786.

(AGE 27.)

*"Excerpt from Minute of Meeting of the Royal  
Caledonian Hunt, held at Edinburgh on 10th  
January, 1787 :—*

*Present—Lord ELIBANK, Preses.*

The Duke of Gordon.  
Lord Maitland.  
Lord Elphinston.  
Sir Wm. Maxwell.  
Sir John Scott.  
John Rutherford, Esq.  
Wm. M'Dowall, Esq.  
Colonel Wemyss.  
Andw. M'Dowall, Esq.  
John M'Donald, Esq.  
Duncan Campbell, Esq.  
William Hamilton, Esq.

The Earl of Glencairn.  
Lord Haddo.  
Sir Archibald Hope.  
Sir John Whitefoord.  
Sir Wm. Cunninghame.  
Alexr. Cunningham, Esq.  
Andw. Houston, Jordanhill.  
Alexander Duncan, Esq.  
Captain Ross.  
Captain Douglass.  
Andrew Houston, Calderhall.

"A motion being made by the Earl of Glencairn, and seconded by Sir John Whitefoord, in favour of Mr. Burns, of Ayrshire, who had dedicated the new edition of his Poems to the Caledonian Hunt—

The meeting were of opinion that, in consideration of his superior merit, as well as of the compliment paid to them, Mr. Hagart should be directed to subscribe for One Hundred copies, in their name, for which he should pay to Mr. Burns, Twenty-five Pounds, upon the publication of his Book."

TUESDAY, 28TH NOVEMBER.—Supposed date of the poet's arrival.

Obtained a share of bed and board with his Mauchline friend and correspondent, John Richmond, formerly apprentice with Gavin Hamilton, writer, and now (1786) clerk to Wm. Wilson, W.S.

James Dalrymple, Esq. of Orangefield, seems to have been the first person of consequence, resident in the city, whom the poet waited on. By him, he was speedily introduced to the Earl of Glencairn.

SATURDAY, 9th DEC.—The last number of *The Lounger* was published, containing Henry Mackenzie's Review of Burns' Kilmarnock poems. A few days thereafter, Dr. Blacklock wrote to the Rev. Dr. Lawrie, recommending that the new edition should be prefaced by the article from *The Lounger*, and complaining that Burns had not, as yet, called on him.

"The town is at present agog with the Ploughman Poet, who receives adulation with native dignity, and is the very figure of his profession, —strong, but coarse; yet has he a most enthusiastic heart of love. He has seen Duchess Gordon, and all the gay world. His favourite, for looks and manners, is Bess Burnet—no bad judge indeed!"—*Letter of Mrs. Alison Cockburn.*

POEM: *Address to Edinburgh.*

*Address to a Haggis.*

SUNDAY, 31ST DEC.—*Birthday of Prince Charles Edward Stuart.  
Birthday Ode.*

MONDAY, 1ST JAN.—*Verses to Miss Logan, with Beattie's Poems.*



EDINBURGH PATRONAGE. WEDNESDAY, 10TH JAN.—Caledonian Hunt Meeting, and Minute resolving to subscribe for 100 copies of his forthcoming edition.

1787.

(AGE 28.)

FRIDAY, 12TH JAN.—Grand Masonic demonstration. Burns present at a meeting of St. Andrew's Lodge. Grand Master Charteris, with the Grand Lodge and several other Lodges, attended.

"The Grand Master, who presided with great solemnity and honour to himself as a gentleman and as a mason, gave, among several other toasts, 'Caledonia! and Caledonia's Bard—Robert Burns!' which rang through the whole assembly with multiplied honors and repeated acclamations. As I had no idea such a thing would happen, I was downright thunder-struck, and, trembling in every nerve, made the best return in my power . . . I have corrected to my 152 page."—*Letter to Ballantyne*.

THURSDAY, 1ST FEB.—Burns attended a meeting of the Canongate-Kilwinning Lodge—Alexander Ferguson, Esq., of Craigdarroch, R. W. Master, in the Chair.

"The R. W. Master having observed that Brother Burns was at present in the Lodge—who is well known as a great poetic writer, and for a late publication of his works, which have been universally commended—submitted that he should be assumed a member of the Lodge, which was unanimously agreed to, and he was assumed accordingly."—*Lodge Minutes*.

*Crochallan Fencibles*.—Burns introduced to the club by Wm. Smellie, printer.

Alexander Nasmyth, artist, Writers' Court, paints the well-known portrait of the poet.

FEB. 6.—*Robert Ferguson, the Poet*.—Burns petitions the managers of the Kirk and Kirkyard Funds of Canongate for leave to erect a headstone over his grave, which was granted.

FEB. 24.—*Benjo's Engraving from Nasmyth's Painting*.—"I am getting my *phiz* done by an eminent engraver (John Beugo, Princes Street), and if it can be ready in time, I shall appear in my book, looking, like other fools, to my title-page."—*Letter to Ballantyne*.

*Professor Dugald Stewart's Morning Walks with Burns*.—"In the course of the Spring, he called on me once or twice, at my request, early in the morning, and walked with me to Braid Hills, in the neighbourhood of the town, when he charmed me still more by his private conversation than he had ever done in company.

SONG : *The Banks o' Doon*.—First version.

POEM : *Reply to the Guidwife of Wauchope House*.

*Verses written below the Earl of Glencairn's Picture*.

APRIL 4.—Date of the Poet's *Dedication to the Caledonian Hunt*.

„ 9.—Commences his Edinburgh Common-place Book.

„ 16.—*Prologue spoken by Mr. Woods, on his Beneit-night*.

„ 21.—New Edition of his Poems published. Price to Subscribers, 5s. ; to Non-subscribers, 6s.

MAY 5.—Leaves Edinburgh, on a Border Tour of five weeks.

MAY 5TH TO JUNE 9TH.—The poet enjoyed an interesting zig-zag tour in the south border counties of Scotland during this period. The last week of the journey was spent in Dumfries and neighbourhood, embracing a visit to Dalswinton, with some inspection of Mr. Miller's farms.

JUNE 9TH.—Arrived at Mauchline and Mossgiel. Slept not at home,

but at John Dow's Inn, where the "old, old story" between the poet and Jean Armour was resumed.

*West Highland Tour.*—"Having remained with his friends in Mauchline a few days, he set out on a journey to the Highlands; but no particulars of the tour have been found among his manuscripts."—*Currie.*

Chambers suggests that the poet may have, on this occasion, secretly visited the relatives of Highland Mary, and perhaps dropped a tear over her grave at Greenock; and remarks that a sort of mystery hangs over this journey, much like that with which the poet has contrived to invest the whole story of Mary.

MAY 13TH, 1787.—*Epistle to William Creech.*

*Epigram at Inverary.*

*Verses addressed to Isabella M'Leod, of Raasay, on her Brother's death.*

"MAUCHLINE, JUNE 30, 1787.—I have yet fixed on nothing with respect to the serious business of life. I am, as usual, a rhyming, mason-making, raking, aimless, idle fellow. However, I shall have a farm soon: I was going to say a wife too; but that must never be my blessed lot. I am but a younger son of the house of Parnassus, and like other younger sons of great families, I may intrigue, if I choose to run all risks, but must not marry."—*Letter to James Smith.*

"MAUCHLINE, 25TH JULY, 1787.—This night the Deputation of the Lodge met at Mauchline, and entered Brother Alexander Allison of Barmuir, an apprentice. Likewise admitted Mrs. Professor Stuart of Catrine, and Claude Alexander, Esq., of Ballochmyle, Claude Neilson, Esq., Paisley, John Farquhar Gray, Esq., of Gilmiscroft, and Dr. George Grierson, Glasgow, Honorary Members of the Lodge.

(Sig.)

ROBT. BURNS, D.M."

MORE  
EDINBURGH  
LIFE.  
1787.

The Poet apprehended on a *Fugae* warrant, obtained at instance of a servant-girl, Jenny Clow, in Edinburgh, then "under a cloud," on his account.

AUG. 15.—He finds security to her satisfaction, and is released.

(AGE 28.)

Both mother and child are understood to have been dead when Mr. Alderman Shaw's Committee, in 1804, made provision for the other illegitimate offspring of the poet.

AUG. 25.—*Northern Tour.*—Sets out from Edinburgh, in a chaise, along with Wm. Nicol, for Stirling and the North.

AUG. 27.—The poet leaves Nicol for one day in Stirling, and proceeds to visit Gavin Hamilton's relatives at Harvieston, on the Devon.

AUG. 28.—Journey resumed, by way of Crieff, Taymouth, Aberfeldy, Dunkeld, Blair Athole, Killiecrankie, Fort George, Inverness; and back by Nairn, Forres, Elgin, Fochabers, Castle-Gordon, Cullen, Aberdeen, The Mearns, Montrose, Arbroath, Dundee, Carse of Gowrie, Perth, Strathearn, Invermay, Kinross, Queensferry to Edinburgh, where the travellers arrived on 16th September, after three weeks absence.

*Final Excursion in October.*—Revisits Stirling and Harvieston in company with Dr. Adair; Cauldron Linn, Rumbling Brig. Visits Mr. Ramsay, of Ochertyre on Teith, and Sir William Murray, of Ochertyre in Strathearn; also, Mrs Bruce, of Clackmannan Tower.

OCT. 20.—Returns to Edinburgh, and makes his residence with Mr. William Cruickshanks, teacher, High School.

DEC.—*Second Winter in the City.*—The poet had resolved to leave Edinburgh for Ayrshire, about the beginning of this month, when Fate so willed that he met and admired Mrs. Agnes or Nancy M'Lehose, the comely young wife of a gentleman who had deserted her, with two children, and now (1787) resided in Jamaica. On 8th December, after

having seen the lady only once, a fall from a coach bruised his knee, and caused him to be confined in-doors for nearly six weeks.

From 6th December, 1787, to 18th February, 1788, a very close epistolary correspondence was maintained between the poet and Mrs. M'Lehose, who, after the first half-dozen letters had been interchanged, adopted the pastoral name of *Clarinda*, and Burns took that of *Sylvander*, because he said he liked "the idea of Arcadian names in a commerce of this kind." On 4th January, 1788, the improvement on the poet's limb enabled him to visit her in a sedan chair, and the intercourse, epistolary and personal, continued, with little interruption, till near the end of March, 1788, when it was brought to a sudden termination by events which succeeding notes will disclose.

AUG.—*Elegy on the Death of Sir James Hunter Blair.*

*Verses at Carron.*

*Inscriptions at Falkirk and Stirling.*

SONG : *Banks of the Devon.*

*Peggy's Charms.*

*Lines at Kenmore.*

*Thaniel Menzie's Mary.*

*Killiecrankie.*

*Young Highland Rover.*

*M'Pherson's Farewell.*

SONG : *Blythe was She.*

SONG : *The Rosebud.*

POEM : *Beauteous Rosebud.*

POEM : *On Scaring Water-Fowl in Loch Turit.*

DEC. 13.—Death of Lord President Dundas.

*Elegy on the Death of Lord President Dundas.*

EDINBURGH  
BEAUTIES AND  
MAUCHLINE  
BELLES.  
1788.  
(AGE 29.)

MATRIMONIAL ASPIRATIONS.—"It does not appear from Burns' letters, that he ever formally proposed marriage to Miss Margaret Chalmers, afterwards Mrs. Lewis Hay; yet the late Thomas Campbell, the poet, told me that the lady herself informed him that Burns made a serious proposal to her."—*Note of Dr. Carruthers to the Editor.*

On March 13th, poor Jean was again delivered of twins, at the house of William Muir, Tarbolton Mill, the place of refuge "taken for her" by the poet. These children died shortly after birth. Burns was then absent in Edinburgh, whither he had gone for a fortnight, on 10th March, to complete his bargain about the Ellisland farm, get a settlement with Creech, and hold some farther dalliance with Clarinda. That lady, on 5th March, had written to him, enquiring kindly after Jean in these words, "I pity her sincerely, and wish a certain affair happily over."

FEB. 14. 1788.—Second volume of *Johnson's Museum* published. Thirty-five songs by Burns.

LODGE MINUTES OF MARCH 29 AND MAY 23 1788, SIGD. ROBT. BURNS, D.M.

THE POET'S  
MARRIAGE.  
1788.  
(AGE 29.)

"MAUCHLINE, AUG. 5TH, 1788.—Sess. Con. :—Compeared Robert Burns with Jean Armour, his alleged spouse. They both acknowledged their irregular marriage, and their sorrow for that irregularity, desiring that the Session will take such steps as may seem to them proper in order to the solemn confirmation of the said marriage. The Session taking this affair under their consideration, agree that they both be rebuked for

this acknowledged irregularity, and that they be taken solemnly engaged to adhere faithfully to one another as husband and wife all the days of their life. And in regard the Session had a title in law to some fine for behoof of the poor, they agree to refer to Mr. Burns his own generosity. The above sentence was accordingly executed, and the Session absolved the said parties from any scandal on this acct.

(Sig.) "WILLIAM AULD, Modr. } (Sig.) ROBT. BURNS.  
(Sig.) JEAN ARMOUR."

"Mr. Burns gave a guinea note for behoof of the poor."

"Only think of Burns taking an Edinburgh Belle to wife! 'On his *eclatant* return to Mauchline,' he flew, somewhat too fervently, to 'Love's willing-fetters, the arms of his Jean.'—*Professor Wilson*.

"I have altered all my plans of future life. A farm that I could live in, I could not find; and, indeed, after the necessary support my brother and the rest of the family required, I could not venture on farming in that style suitable to my feelings. You will condemn me for the next step I have taken: I have entered into the Excise. I stay in the West about three weeks, and then return to Edinburgh, for six weeks' instructions."—*Letter to Miss Chalmers, Feb. 17, 1788.*

"Yesterday I completed a bargain with Mr. Miller for the farm of Ellisland, on the banks of the Nith, between five and six miles above Dumfries. I begin at Whitsunday to build a house, drive lime, &c., and Heaven be my help."—*Letter to Miss Chalmers, March 14, 1788.*

"I do not find my farm that pennyworth I was taught to expect. To save me from that horrid situation of at any time going down, in a losing bargain of a farm, to misery, I have taken my Excise instructions, and have my commission in my pocket for any emergency of fortune."—*Letter to Miss Chalmers, Ellisland, Sept. 16.*

SONG: *Of a' the airts the wind can blaw.*

SONG: *O were I on Parnassus Hill.*

JUNE.—*Verses written in Friars-Carse Hermitage.*—First Version.

JULY.—*Epistle to Hugh Parker.*

AUG.—*First Epistle to Mr. Graham of Fintry.*

SEP.—SONG: *The day returns, my bosom burns.*

SEP.—*A Mother's Lament for the death of her Son.*

NOV.—*The lazy mist hangs from the brow of the hill.*

DEC.—*Verses written in Friars-Carse Hermitage.*—Second Version.

DEC.—SONG: *Auld Langsyne.*

DEC.—SONG: *My bonie Mary.*

DEC.—SONG: *I hae a wife o' my ain.*

DEC.—Mrs Burns joins her husband, and the household reside at an old-fashioned farm-steading, called *The Isle*, about a mile down the Nith from Ellisland, the new farm-house there being still in course of erection.

*Happy Domestic Position.*—"I am here in my old way, holding my plough, marking the growth of my corn or the health of my dairy, and at times sauntering by the delightful windings of the Nith—on the margin of which I have built my humble domicile."—*Letter to Mr. M'Auley, June 4, 1789.*

*Profits of Edinburgh Edition and disposal thereof.*—"I believe I shall, in whole (£100 copyright included), clear about £400, some little odds; and even part of this depends upon what the gentleman (Creech) has yet to settle with me. In a month, I shall go

to town to wind up the business if possible. I have a younger brother, who supports my aged mother; another still younger brother and three sisters, in the farm of Mossiel. On my last return from Edinburgh, it cost me about £180 to save them from ruin. Not that I have lost so much; I only interposed between my brother and his impending fate by the loan of so much. I give myself no airs on this," &c.—*Letter to Moore, January 4, 1789.*

"There can be no doubt that Burns' profits from his Edinburgh Edition exceeded £500. In his calculation he seems to have mentally included, as relative outlay, the money he spent in Edinburgh, and on his Tours."—*Chambers.*

Hurried visit to Edinburgh at end of February, when accounts between the poet and Creech were closed.

SKETCH: *A little, upright, pert, tart, tripping wight.*

JANY.—*Ode to the memory of Mrs. Oswald of Auchincruive.*

APRIL.—*Fragment inscribed to Charles James Fox.*

APRIL.—*New Psalmody on the King's restoration from illness.*

MAY.—*Address to a Wounded Hare.*

MAY.—*Address to the Toothache.*

AUG.—*The Kirk's Alarm.*

AUG. 10.—*Second Epistle to Mr. Graham of Fintry.*

Enters on work as an Exciseman. *Epigram.*

AUG. 18.—Birth of a son—FRANCIS WALLACE. (Died in 1803.)

SEP.—SONG: *O Willie brewed a peck o' maut.*

OCT.—*Ballad of the Whistle.*

OCT.—*Epistle to Dr. Blacklock.*

OCT.—*On Captain Grose's Peregrinations.*

OCT.—*To Mary in Heaven.*

<p>THE EXCISEMAN- POET, ELLISLAND. 1790. (AGE 31.)</p>	<p>FARMER AND EXCISEMAN.—"His farm was after this, in a great measure, abandoned to servants, while he betook himself to the duties of his new appointment. It was not at Ellisland that he was now generally to be found. Mounted on horseback, this high-minded poet was pursuing the defaulters of the revenue among the hills and vales of Nithsdale, his roving eye wandering over the charms of nature, and 'muttering his wayward fancies' as he moved along."—<i>Currie.</i></p>
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"In the summer of 1790, as well as in that of the subsequent year, Mrs. Burns had left her husband for several weeks, while she visited her father and mother at Mauchline. It was natural for the young wife to desire to spend a little time with her own relations, and to show them her thriving young brood; but it was an injudicious step for the wife of such a husband: it tended to break the good domestic habits which for some time the poet had been forming. His sister, Agnes, who had been at Ellisland from the beginning, superintending the dairy, used to say that she never knew him fail to keep good hours at night, till the first unlucky absence of her sister-in-law in Ayrshire."—*Chambers, 1851.*

*Tourist-Visitors.*—"The great Glasgow road ran through the poet's ground, and the coach often set down West-country passengers, who, trusting to the *air* they came from, and the accessibility of the bard, made their, sometimes unwelcome, appearance at the doors of Ellisland. Such visitations—from which no man of genius is free—consumed his time, and wasted his substance; for hungry friends could not be entertained on air."—*A. Cunningham.*

SKETCH: *New-Year's-Day: To Mrs. Dunlop.*

*Tam o' Shanter* composed in October or November.

THE FARM      *Soil of Ellisland.*—"Burns declared, after a shower  
ABANDONED.      that it looked like a new-paved street! 'Soil!' said he  
ELLISLAND.      one day to my father, 'there never was such another  
1791.      soil; but I see how it has been—God has riddled the  
(AGE 32).      hale creation, and flung the riddlings on Ellisland!'"  
—*Allan Cunningham.*

*The Poet's Landlord.*—"I may perhaps see you about Martinmas. I have sold to my landlord the lease of my farm, and as I roup off everything then, I have a mind to take a week's excursion to see old acquaintances. I am now got ranked on the list as a supervisor, the appointment being worth from one to two hundred a year, according to the place of the country where one is settled. I have not been so lucky in my farming. Mr. Miller's kindness has been just such another as Creech's was: *His meddling vanity, a busy fiend, still making work his selfish craft must mend.*"—*Letter to Hill.*

JAN.—*Elegy on the late Miss Burnett of Monboddoo.*

FEB.—*Lament for Mary Queen of Scots.*

FEB.—*Lament for James, Earl of Glencairn.*

SONG: *À fond kiss, and then we sever.*

*Fourth Epistle to Mr. Graham of Fintry.*

SONG: *Behold the hour, the boat arrive.*

MARCH 31, 1791.—Birth of the poet's illegitimate daughter, at the Globe Tavern, Dumfries.

APRIL 9, 1791.—Birth of WILLIAM NICOL BURNS.

*The Poet's Last Visit to Edinburgh.*—At the close of November, 1791, Burns performed the promise contained in his letter to Peter Hill. Clarinda had resolved to accept an invitation from her husband in Jamaica to join him there; and in the belief that she was about to leave this country for ever, she consented to receive a parting visit from Burns. This final interview took place on 6th December, 1791, and is supposed to be celebrated in the lyrical sketch, *O May, thy morn was ne'er sae sweet as the mirk night o' December.*

Bids farewell to Ellisland, after three and a half years' location there, "leaving behind him a memory of his musings which can never die, and three hundred pounds of his money—sunk beyond redemption, in a speculation from which all (except, perhaps, himself) augured happiness."—*A. Cunningham.*

At Friars-Carse, becomes acquainted with Miss Deborah Davies.

*Jean Lorimer.*—First acquaintance with her about this time.

Closeburn and Brownhill Inn.

Thornhill and *Kirsty Flint.*

DEC. 17, 1791.—Last composition at Ellisland: *Song of Death.*

RESIDENCE      *The Poet's first house in the Wee Vennel (now Bank*  
IN DUMFRIES.      *Street).*—This "dwelling possessed by Burns, from  
1792.      December, 1791, to Whitsunday, 1793, was one stair  
(AGE 33.)      up, and consisted of three apartments. "The small  
central room, about the size of a bed-closet, is the only  
place he has in which to seclude himself for study. On

the ground floor immediately underneath, his friend, John Syme, has his office for the distribution of stamps. Overhead, is an honest blacksmith, called George Haugh, whom Burns treats on a familiar footing as a neighbour. On the opposite side of the street, is the poet's landlord, Captain Hamilton, a gentleman of fortune and worth, who

admires Burns, and occasionally invites him to a family Sunday dinner."—*Chambers*, 1851.

*Increase of Salary.*—"I am on the list, as we call it, for a Supervisor, and will be called out, by and by, to act as one; but at present I am a simple *gauger*, though to other day I got an appointment to an excise-division, of £25 per annum better than the rest. My present income—down money—is £70 per annum."—*Letter to Ainslie*, Dec., 1791.

*Mrs. Maria Riddel of Woodley Park.*—The poet's intimacy with her commences with the Dumfries period of his life. He introduces her to Wm. Smellie, printer, Edinburgh:—"She is just going to pay her first visit to our Caledonian capital. I told her that, lest you might think of her as a lively West Indian girl of eighteen, as girls of eighteen too often deserve to be thought of, I should take care to remove that prejudice. She has one unlucky failing—a failing which you will easily discover, as she seems rather pleased with indulging it; and a failing that you will easily pardon, as it is a sin which very much besets yourself—where she dislikes or despises, she is apt to make no more a secret of it, than where she esteems and respects."—*Letter to Smellie*, Jan. 22, 1792.

FEB.—*The Deil's awa' wi' the Exciseman.*

AUG.—SONG: *O saw ye bonie Lesley.*

AUG.—SONG: *Blythe hae I been on yon hill.*

NOV. 14.—SONG, *Highland Mary*, communicated to Thomson.

DEC. 6.—SONG: *Ance mair I hail thee, thou gloomy December.*

DEC.—SONG: *Duncan Gray.*

SONG: *The Lea-Rig.*

SONG: *Here's a health to them that's awa'.*

AUG.—Fourth volume of *Johnson's Museum* published. Fifty songs by Burns.

APRIL 10TH.—Date of Burns' Diploma as a member of the Caledonian Hunt, the original now in the Burns Monument at Edinburgh.

SEPT.—Correspondence with George Thomson commences.

NOV. 21.—Birth of a daughter—ELIZABETH RIDDEL.

NOV. 26.—Theatrical address, spoken by Miss Fontenelle: *The Rights of Woman.*

*Jacobinism.*—The poet suspected of being a "Friend of the People," and his conduct investigated by the Board of Excise.

*The Jacobinism of Burns.*—"As to France, I was her enthusiastic votary in the beginning of the business. When she came to shew her old avidity for conquest, in annexing Savoy, &c., to her dominions, and invading the rights of Holland, I altered my sentiments.

*Enticements to Intemperance.*—"The highest gentry of the country, whenever they had especial merriment in view, called in the wit of Burns to enliven their carousals; and in his perpetual perambulations, he had every temptation to encounter, which bodily fatigue, the blandishments of hosts and hostesses, and the habitual manners of those who acted along with him in the duties of the Excise, could present. From the castle to the cottage, every door flew open at his approach; and the old system of hospitality, then flourishing, rendered it difficult for the most soberly inclined guest to rise from any man's board in the same trim that he sat down to it."

*Jean Lorimer* (afterwards the poet's "Chloris") contracts a strong intimacy with him, and exerts a powerful influence over his musings.

FEB. 1.—War declared against the Revolutionists of France, by this Country.

JAN.—SONG : *O poortith cauld and restless love.*

JAN.—SONG : *Braw lads o' Gala Water.*

JAN. 25.—*Sonnet on the Author's Birthday.*

MARCH.—SONG : *Wilt thou be my dearie.*

MARCH.—SONG : *Wandering Willie.*

APRIL.—SONG : *Meg o' the Mill.*

APRIL.—SONG : *The Soldier's Return.*

APRIL.—New Edition of his Poems, published in two volumes, with 20 additional pieces.

Some, on account of the many typographical and other errors in this (1793) edition, have doubted if the author took any trouble in revising the sheets; but the following passage in his letter to Alex. Cunningham, of 10th Sep., 1792, sets that question at rest:—"Amid all the hurry of business, grinding the faces of the publican and the sinner on the merciless wheels of the excise; making ballads, and then drinking, and singing them; and over and above all, the *correcting the press-work*, of two different publications," &c. These publications were, undoubtedly, *Johnson's Museum*, and the two-volume edition of his poems: this is corroborated by the following passage in an undated letter of this period addressed to *Johnson*:—"I am just now busy correcting a new edition of my poems, and this, with my ordinary business, finds me in full employment."

*Removal to Burns' Street.*—*Whitsunday, 1793.*—This new dwelling, situated in the *Mill Vennel* (afterwards called Burns' Street), was a small detached house of two stories, with kitchen, parlour, two large bedrooms, and several smaller apartments. Ascending three steps at the front door, we reach the lower floor, containing a *butt* and a *ben*—the one a kitchen, and the other a fine commodious parlour, well furnished. Above, are two rooms of irregular size, the smaller of these being the bedroom in which the poet died: a closet, nine feet square, between these rooms, was the writing chamber of the exciseman-bard, from which issued his matchless lyrics and powerful letters, during the closing three years of his life. The late Wm. Ewart, M.P. for the Dumfries Burghs, placed a memorial-bust of the poet within a niche in the wall of the next house, which is used as a Ragged School, and this inscription is affixed:—"IN THE ADJOINING HOUSE—TO THE NORTH—LIVED AND DIED THE POET OF HIS COUNTRY AND OF MANKIND—ROBERT BURNS."

JUNE.—SONG : *Logan Braes.*

„ —SONG : *Bonie Jean.*

„ —SONG : *A down winding Nith I did wander.*

AUGUST.—SONG : *Had I a cave.*

„ —SONG : *Whistle, and I'll come to you.*

SEPT.—ODE : *Bruce's Address at Bannockburn.*

NOV. 4.—*Impromptu Sonnet on Mrs. Riddel's Birth-Day.*

DEC. 4.—*Theatrical address spoken by Miss Fontenelle.*

JULY.—Excursion through Galloway and Wigtown, with Mr Syme of Ryedale.

SEPT. 30.—The poet presents four volumes to the Subscription Library of Dumfries, one of these being *De Lolme, on the British Constitution*, on which he had inscribed these words:—"Mr. Burns presents this Book to the Library, and begs they will take it as a creed of British Liberty—until they find a better.—R. B."



"His wit, from this time, became more gloomy and FICKLE FRIENDS. sarcastic, and his conversation and writings began to DUMFRIES. assume a misanthropical tone, by which they had not 1794. been before, in any eminent degree, distinguished. But (AGE 35.) with all his failings, *his* was still that exalted mind which had raised itself above the depression of its original condition *with all the energy of the lion, pawing to free his hinder limbs from the yet encumbering earth.* He still appeared 'not less than Archangel ruined !'—*Robert Heron, 1797.*

*Quarrel with Mrs. Riddel.*—" 'Tis true, madam, I saw you once since I was at Woodley Park, and that once froze the very life-blood of my heart. Your reception of me was such, that a wretch meeting the eye of his judge about to pronounce sentence of death upon him, could only have envied my feelings and situation."—*Letter to Mrs. Riddel, 1794.*

"FEB. 24, 1794.—For these two months, I have not been able to lift a pen. My constitution and frame were, *ab origine*, blasted with a deep, incurable taint of hypochondria, which poisons my existence. I have exhausted, in reflection, every topic of comfort : a *heart at ease* might have been charmed with my reasonings ; but as to myself, I was like Judas Iscariot preaching the Gospel. He might melt and mould the hearts of those around him, but his own kept its native incorrigibility."—*Letter to Alexander Cunningham.*

*Monody on a Lady famed for her caprice.*

*Epistle from Esopus to Maria.*

*Epigram pinned to a Lady's Coach.*

APRIL.—*Sonnet on the Death of Robert Riddel of Glenriddel.*

JUNE 4.—*Birth-day Assembly.*—"The Loyal Natives' Club wore ribbons, embroidered by loyal ladies."—*Newspaper Notice.*

*Burns in shadow.*—"Mr David M'Culloch, of Ardwell, has often told me that he was seldom more grieved, than when riding into Dumfries, one fine summer evening, about this time, to attend a county-ball, he saw Burns walking alone, on the shady side of the principal street, while the opposite side was gay with successive groups of gentlemen and ladies, all drawn together for the festivities of the night, not one of whom appeared willing to recognise him."—*Lockhart, 1828.*

AUG. 12.—*Birth of a Son*—JAMES GLENCAIRN BURNS. (Died in 1865.)

EPIGRAM : *Ye true loyal natives.*

AUG.—*On the seas and far away.*

SEP.—*She says she lo'es me best of a'.*

SEP.—*Ca' the yowes to the knowes.*

OCT.—*The Lover's Morning Salutation to his Mistress.*

OCT.—"CLARINDA" styled "a *ci devant* goddess of mine," in a letter to Thomson, and her name directed to be effaced from the song, "Thine am I, my faithful Fair," in order that its heroineship may be transferred to *Chloris* !

NOV.—*Visit of Professor Walker to Burns.*—See Nov., 1795.

NOV.—*My Chloris, mark how green the groves.*

NOV.—*Lassie wi' the lintwhite locks.*

NOV.—*Contented wi' little, and cantie wi' mair.*

DEC.—*Ny Nannie's awa'.*

DEC.—Burns announces to Mrs Dunlop his appointment to a temporary Supervisorship.

THE SUNSET AND THE GLOAMIN.  
DUMFRIES.  
1795.  
(AGE 36.)

“NEW-YEAR’S-DAY, 1795.—This is the season of wishes, and mine are most fervently offered up for you! What a transient business is life! Very lately I was a boy—but t’other day I was a young man—and I already begin to feel the rigid fibre and stiffening joints of old age coming fast o’er my frame!”—*Letter to Mrs. Dunlop.*

“At present, my situation in life must be in a great measure stationary at least for two or three years. I am on the Supervisors’ list, and as we come on by precedence, in two or three years I shall be at the head of that list, and be appointed of course. Then, a FRIEND might be of service to me in getting me into a place of the kingdom which I would like. A Supervisor’s income varies from about £120 to £200 a-year; but the business is incessant drudgery, and would be nearly a complete bar to every species of literary pursuit. A Collectorship varies much, from better than £200 a-year to near £1000. They also come forward by precedence on the list, and have, besides a handsome income, a life of complete leisure.”—*Letter to Mr. Heron of Heron, 1795.*

JAN.—*Is there, for honest Poverty.*

JAN.—*Craigieburn.*—New Version.

FEB.—*O Lassie, art thou sleeping yet?*

FEB.—*O wat ye wha’s in yon town.*

FEB.—Great Snow-storm of 1795.

*The Heron Election Ballads.*

A Regiment of *Dumfries Volunteers* formed. Burns joins one of the Companies.

*The Dumfries Volunteers.*

*Inscription for an Altar of Independence.*

MAY.—*O stay sweet warbling woodlark, stay.*

„ *On Chloris being ill: ‘Long, long the night.’*

„ *Their Groves o’ sweet myrtle.*

„ *’Twas na her bonie blue e’e was my ruin.*

„ *Mark yonder pomp of costly fashion.*

JULY.—*Last May a braw wooer cam’ down the lang glen.*

„ *O this is no my ain lassie.*

AUG.—*Now Spring has clad the grove in green.*

„ *O bonie was yon rosy brier.*

We have no account of the progress of the poet during September of this year, but from Dr. Currie’s Narrative we learn that, “from October, 1795, to the January following, an accidental complaint confined him to the house.” In September, 1795, his only daughter and favourite child, Elizabeth, died at Mauchline, and this event is pathetically referred to by the poet in his letter to Mrs. Dunlop, dated 31st January, 1796, in which he reproaches that lady for not having written in reply to his two last communications, namely, of 25th June, 1794, and of New-Year’s time, 1795. It is an indisputable fact that Mrs. Dunlop, on whose steady friendship the bard had so fondly relied, did in the end prove herself to be like many others of his fair-weather satellites; and that Dr. Currie, who was her relative, with the manifest design of hiding that scandal, *disarranged and misdated* the poet’s letters addressed to her during his latter years! And it is grievous further to point out, that through the grossest editorial blindness, in every reprint of his correspondence, from that of Currie to Waddel, one of his most pathetic letters, the real date of which is *December, 1793*, is set

down under date "December, 1795," although we there read of Riddel, of Glenriddel (who died in April, 1794), being still alive (!), and of the poet's only daughter, Elizabeth (who died in September, 1795), being under anxious nursing on account of illness! *Query*.—Was it a feeling of reverence for the poet's memory, or expiatory remorse for a mother's error, that prompted the daughter of Mrs. Dunlop to consign her own dead body to the same grave which had been occupied by the dust of Burns during nineteen years?

Another glaring mis-date of this same period, is that of the poet's biographer, Professor Walker, who gives "November, 1795," instead of *November, 1794*, as the period of that visit of his to Burns in Dumfries, in regard to which he is so mercilessly *squabashed* by John Wilson. The description which the visitor gives of the *hale* condition of Burns on that occasion, cannot possibly apply to the period of November, 1795, when, as is perfectly certain, he was on a sick-bed, and unable for a long ramble up Nithside, much less to drink the Professor and his friend both blind, in their own inn, up to three in the morning. The reference to the *Fragment on Liberty*—composed in June, 1794—seems to point to that year; and the *Election Ballads*, recited by the poet to Walker, must have been the matchless *Five Cartlines*, and its magnificent companion-ballad against Queensberry, addressed to Graham of Fintry,—not the squibs, barely intelligible to a non-elect and stranger—the *Heron Ballads* of 1795-96.

LAST ILLNESS, AND DEATH. DUMFRIES. 1796. (AGE 37) "Upwards of a year before his death, there was an evident decline in our poet's personal appearance; and, though his appetite continued unimpaired, he was himself sensible that his constitution was sinking. From October, 1795, to the January following, an accidental complaint confined him to the house. A few days after he began to go abroad, he dined at a tavern, and returned home about three o'clock on a very cold morning, benumbed and intoxicated. This was followed by an attack of rheumatism," &c.—*Dr. Currie*, 1800.

JAN. 28.—Burns attends the Mason Lodge, to recommend James Georgeson, merchant, as an apprentice.

*Note of his attendance at the Lodge Meetings during his residence in Dumfries.*—1791, Dec. 27; 1792, Feb. 6, May 14, May 31, June 5, Nov. 22, Nov. 30; 1793, Nov. 30; 1794, Nov. 29; 1796, Jan. 28, April 14.

FEB.—Letter to George Thomson, with song, "*Hey for a lass wi' a tocher*."

ELECTION BALLAD: *Wha will buy my Troggin?*

SONG: *Oh, wert thou in the cauld blast.*

THE TOAST: *Fill me with the rosy wine.*

EPIGRAM: *Talk not to me of savages.*

SONG: *Say, sages, what's the charm on earth.*

MAY 17.—Letter to Thomson, enclosing the last finished offspring of his muse, "*Here's a health to ane I lo'e dear*."

*Rhyming Epistle to Colonel de Peyster.*

BROW, JULY 12.—"Madam, I have written you so often without receiving any answer, that I would not trouble you again, but for the circumstances in which I am. An illness which has hung about me, will, in all probability, speedily send me beyond that *bourne*, whence no traveller returns! Your friendship, with which for so many years you honoured me, was a friendship dearest to my soul. Your conversation, and especially your correspondence, were at once highly entertaining and instructive. With what pleasure did I use to break the seal! The remembrance yet adds one pulse more to my poor palpitating heart. Farewell!!—R. B."—*Letter to Mrs. Dunlop.*

BROW, JULY 12.—Letter to James Burness, Montrose, requesting a loan of £10, to meet the claim of a haberdasher, who had employed a law-agent to recover from the poet the price of his Volunteer suit.

BROW, JULY 12.—Letter to George Thomson to the same effect, soliciting a loan of £5.—“I do not ask this gratuitously; for, upon returning health I hereby promise and engage to furnish you with *Five Pounds worth of the neatest song genius you have seen*. I tried my hand on *Rothemurche* this morning. The measure is so difficult, that it is impossible to infuse much genius into the lines; they are on the other side. Forgive, forgive me!”

*Fairest maid on Devon Banks.*

Thus, only nine days before he expired, his mind reverts to the cause of estrangement between Margaret Chalmers and him:

“Could'st thou to *malice* lend an ear? oh, did not Love exclaim, ‘Forbear!’”

In the head-note to this song, Scott Douglas followed other authorities by giving *Charlotte Hamilton* the credit of possessing his last minstrel-thoughts; but “Peggy Chalmers” was clearly the dying bard’s “Fairest maid on Devon Banks.”

DUMFRIES, JULY 18.—“Do, for Heaven’s sake, send Mrs. Armour here immediately. My wife is hourly expecting to be put to bed. Good God! what a situation for her to be in, poor girl, without a friend! I think and feel that my strength is so gone, that the disorder will prove fatal to me. Your son-in-law.—R. B.”—*Letter to James Armour, Mauchline.*

THURSDAY, JULY 21. —“Early in the morning, he sank into delirium; the children were brought to see their parent for the last time in life. They stood round the bed, while calmly and gradually he sank into his last repose. His last expression was a muttered reference to the threatening letter he had received from the clothier’s law-agent.”—*Information of Robert Burns’ Junior.*

“And thus he passed, not softly, yet speedily, into that still country, where the hail-storms and fire-showers do not reach, and the heaviest-laden wayfarer at length lays down his load. . . . We question whether the world has since witnessed so utterly sad a scene.”—*Carlyle.*

# SUMMARY OF THE POSTHUMOUS HISTORY OF ROBERT BURNS.

(ABRIDGED FROM "CHRONICLE" No. I., 1892.)

On the evening of the 25th of July, the remains of Burns were removed from his house to the Town Hall, and the funeral took place on the succeeding day. A party of the Volunteers, selected to perform the military duty in the church-yard, stationed themselves in the front of the procession, with their arms reversed; the main body of the corps surrounded and supported the coffin, on which were placed the hat and sword of their friend and fellow-soldier; the numerous body of attendants ranged themselves in the rear; while the Fencible regiments of Infantry and Cavalry lined the streets from the Town Hall to the burial ground in the southern church-yard, a distance of more than half-a-mile. The whole procession moved forward to that sublime and affecting strain of music, The Dead March in Saul; and three volleys fired over his grave marked the return of Burns to his parent earth!

"Robert Burns was born at Alloway, in the Parish of Ayr, January 25th, 1759. "Jean Armour, his wife, was born at Mauchline, February 27th, 1767."

"September 3rd, 1786, were born to them twins—Robert, their eldest son, at a quarter past noon, and Jean, since dead at fourteen months old.—March 3rd, 1788, were born to them twins again, two daughters, who died within a few days after their birth.—August 18th, 1789, was born to them Francis Wallace; so named after Mrs. Dunlop, of Dunlop: he was born a quarter before seven, forenoon.—April 9th, 1791, between three and four in the morning, was born to them William Nicol; so named after William Nicol, of the High School, Edinburgh.—November 21st, 1792, at a quarter past noon, was born to them Elizabeth Riddel; so named after Mrs. Robert Riddel, of Glenriddel.

"James Glencairn, born 12th August, 1794, named after the late Earl of Glencairn.

"Maxwell, born 26th July, 1796, the day of his father's funeral; so named after Dr. Maxwell, the physician who attended the Poet in his last illness."—*Inserted by W. N. Burns, 9th April, 1867 (two last entries only; rest in Poet's hand).*—Family Register in Poet's Bible.

The *Edinburgh Advertiser* for July 26th, contained the following announcement: "The public are respectfully informed, that contributions for the wife and family of the late Robert Burns, who are left in circumstances of extreme distress, will be received at the houses of Sir William Forbes & Co.; of Messrs Mansfield, Ramsay & Co.; and at the shops of the Edinburgh Booksellers."

In Dumfriesshire somewhat more than £100 had been contributed within the first three months. In Liverpool, Dr Currie gathered seventy guineas. By the end of the year, Edinburgh had sent in about eighty pounds. In London, there was greater success, and the entire sum realised was £700. Mr. James Shaw, subsequently Sir James Shaw, Baronet, (a native of Ayrshire, to whose memory a statue was erected at the Cross of Kilmarnock) and Chamberlain of London, besides contributing £100, took upon himself the whole trouble con-

\* According to the Mauchline Parish Register, Jean Armour was born on 25th February, 1765. The Mausoleum bears 1765. The figure "7" in the Family Register has been substituted for another, evidently erased.

nected with the subscription in the metropolis. He purchased £400 of the 3 per cent. Reduced Stock in June, 1797, at £50g, and £100 of the same Stock in October, 1799, at £59; and this £500 of Stock was transferred in May 1800, to the Magistrates of Ayr, for the benefit of the Poet's family. With Sir James's £100, which was also invested in the same stock, £676 19s. 10d., 3 per cents. stood in the name of the Provost and Bailies of the town of Ayr, for the benefit of the widow and children of Robert Burns. The worthy Baronet on learning that Burns had left two daughters, natural children, who had not hitherto benefited by the liberality of the public to their father's family, was induced to renew a subscription for making a small provision for the destitute girls. From the newspapers of the time we learn that "the subscriptions have amounted to £310 11s., at the head of which is fifty guineas from William Fairlie, Esq., Calcutta; with this sum £523 have been purchased in the reduced 3 per cents., which added to that already purchased in the same fund, and together standing in the name of the Provost and Bailies of the town of Ayr, makes a total of £1200, of which £800 is to be appropriated to the use of Mrs. Burns and her three sons, and £400 to the use of the two girls; one moiety payable to each on marriage, or on attaining the age of twenty-one, and in the event of either of them dying under these periods, the moiety due to her to go to the survivor."

In 1800 appeared "The Works of Robert Burns, by CURRIE'S Dr. James Currie; with an account of his Life and a EDITION. Criticism of his Writings, to which are prefixed some 1800. observations on the Character and Condition of the Scottish Peasantry. In Four Volumes." Two thousand copies were printed, price 3ls. 6d. This realised £1,400 for the benefit of the Poet's family.

In 1813 a public meeting was held at Dumfries, MAUSOLEUM. General Dunlop, son of Burns's friend and Patroness, 1813. being in the chair; a subscription was opened, and contributions flowing in rapidly from all quarters, a costly Mausoleum was at length erected on the most elevated site which the church-yard presented.

Thither the remains of the Poet, and those of his two boys, Maxwell, a posthumous child, who lived two years and nine months, and Francis Wallace, who died in 1803, aged fourteen, were solemnly transferred on the 12th September, 1815. The original tombstone of Burns was sunk under the pavement of the Mausoleum; and the grave which first received his remains is now occupied, according to her own dying request, by the eldest daughter of Mrs. Dunlop—Mrs. Perochon, who died in October, 1825.

A ponderous Latin inscription was composed with the view of informing visitors that "Hoc Mausoleum" was built "*in aeternum honorem Roberti Burns, Poetarum Caledoniæ \* \* \**" By the rarest good fortune it was never put up, although some of the Poet's biographers have quoted the whole inscription as "noted down from the original," and Allan Cunningham laments that "the merits of him who wrote *Tam o' Shanter*, and the *Cottar's Saturday Night*, are concealed in Latin!"

The Cenotaph which rears its graceful proportions CENOTAPH ON on the "Banks and Braes o' Bonnie Doon," owes its BANKS OF DOON. creation to Alexander Boswell of Auchinleck, afterwards Baronet, and is a grand trophy of his love and indefatigable zeal to do honour to the memory of Burns. To the invitations issued for the preliminary meeting in the County town, the only response was the Rev. Hamilton Paul. These two constituted the assembly, Mr Boswell took the chair, and his solitary auditor was appointed secretary. A minute was drawn up, signed

officially by the two enthusiasts, and advertised in all the local and leading newspapers. Publicity at once wafted the enterprise into popular favour, committees were appointed, and subscriptions flowed in till the fund reached an aggregate of £3,300.

The foundation stone of the monument was laid on the 25th January, 1820, by Alexander Boswell of Auchinleck, supported by all the Masonic Lodges in the province, and surrounded by a vast concourse of spectators. An inscription on the tripod of the monument, dated 4th July, 1823, completes its history.

The proposal to erect a National Monument in Edinburgh to the memory of Burns, originated in MEMORIAL. Bombay, with Mr. John Forbes Mitchell, who commenced a subscription in the year 1812. A numerous meeting of noblemen and gentlemen, admirers of the genius of Burns, was held within the Free Masons' Tavern, London, on Saturday, 24th April, 1819, under the patronage of His Royal Highness The Prince Regent. His Grace the Duke of Athol, in the absence of His Royal Highness the Duke of Sussex, in the chair.

Subscriptions amounting to £1,500 were announced at a meeting of the committee in London, on the 26th May, 1821. In July, 1824, an agreement was entered into with John Flaxman, P.R.A.S., the first British Sculptor of his day, for a White Marble Statue, life-size, for which they were to pay fourteen hundred pounds. He did not live to complete his work, but left it unfinished at his death, on December 7th, 1826. It was in course of time completed by his brother-in-law and pupil, Mr. Denman. When the statue was ready, the committee finding a surplus of about £1,300 in hand, resolved to erect a monumental structure for its reception, the foundation stone of which was laid in 1831. The whole amount of the Statue and Temple is estimated to have been over £3,300. The Statue was removed to the National Gallery, and afterwards to the Scottish National Portrait Gallery, Queen Street, Edinburgh, where its beauty, as a work of art, commands the admiration of visitors.

Mrs. Burns died on March 26th, 1834. At the opening of the Mausoleum for the interment of Mrs. BONNIE JEAN'S DEATH. Burns, it was resolved by some citizens of Dumfries, 1834. with the concurrence of the nearest relatives of the widow, to raise the cranium of the Poet from the grave, and have a cast moulded from it, with the view of EXHUMATION OF SKULL. gratifying the interest likely to be felt by students of phrenology respecting its peculiar development. This purpose was carried into effect during the night between the 31st March and the 1st April, and a description of the cranium, drawn up at the time by Mr. A. Blacklock, Surgeon, one of the individuals present.

	Jean Burns, died in infancy in .....	1787
THE THIRD	Twin daughters, died in infancy in ..	1788
GENERATION.	Elizabeth Riddel Burns, died in infancy in.....	1795
	Maxwell Burns, died 25th April,.....	1799
	Francis Wallace Burns, died 9th July,.....	1803
	Robert Burns, died 14th May,.....	1857
	Lieut-Col. James Glencairn Burns, died 18th Nov.,	1865
	Col. William Nicol Burns, died 21st February,.....	1872

The sons rest in the Mausoleum, Dumfries; the daughters in Mauchline Church-yard.

HIGHLAND  
MARY'S  
MONUMENT.  
1842.

On the anniversary of the Poet's birth, January 25th, 1842, a monument, which had cost about £100, raised by subscription, was consecrated to the memory of Highland Mary on the spot of her sepulture in the West Kirk-yard of Greenock.

DOON  
FESTIVAL.  
1844.

On Tuesday, 6th August, 1844, a Festival was held in honour of the sons of Burns, on the banks of the Doon. A banquet was given at which the "princely Eglinton," the first man of rank who had spoken nobly of the Poet since his death, presided. He was supported on the right by Robert Burns, late of the Stamps and Taxes Office, Somerset House, London, eldest son of the Poet; Major Burns, youngest son of the Poet; Miss Begg, niece of the Poet; Henry Glassford Bell, Sheriff-Substitute of Lanarkshire; Mr. Robert Burns Begg, Teacher, Kinross, nephew of the Poet, and father of the present Sheriff-Clerk of Kinrosshire; Miss Begg, the youngest niece of the Poet; Mr. and Mrs. Thomson of Dumfries (Jessie Lewars of the Bard): on the left by Colonel Burns, second son of the Poet; Mrs. Begg, sister of the Poet, &c., &c. The Croupier, Professor Wilson of Edinburgh, was supported on the right by Archibald Alison, Esq., Sheriff of Lanarkshire, author of the "History of Europe"; Colonel Mure, of Caldwell, author of "Travels in Greece"; and others.

CENTENARY.  
1859.

"To Scotsmen and Scotswomen everywhere—and to their posterity in the generations to come—this Centenary Celebration will, if universal, prove not only a source of the greatest delight, but a lasting bond of union between the inhabitants of Caledonia and those of every country and clime who sincerely adopt as their creed—'A MAN'S A MAN FOR A' THAT!'"—*Centenary Circular issued by C. Rae-Brown.*

EDINBURGH  
CELEBRATION.

In Edinburgh, some ten Centenary celebrations took place: the principal gathering being that which assembled in the Music Hall, under the genial auspices of Lord Admillan, who, most effectively and impressively, dealt with the toast of the evening. James Ballantyne, author of "Ilka blade o' grass," was present.

GLASGOW  
CELEBRATION.

At the platform tables, in addition to the Members and Honorary Secretary of the Universal Centenary Celebration Committee, and many eminent citizens of Saint Mungo, there were seated, Colonel James Glencairn Burns; Mr Robert Burns Begg, and Mr Burns Begg, Jr.; Samuel Lover; Richard Monckton Milnes, (Lord Houghton); Sir David Brewster; Judge Haliburton; Blanchard Jerrold; Peter Cunningham, (son of Allan Cunningham); Rev. Dr. Norman Macleod; Dr. Charles Rogers; Henry Glassford Bell, etc., etc. Sir Archibald Alison, Bart., was Chairman.

Some twenty more meetings were held in Glasgow on this occasion, all largely attended. A number of meetings were held in Ayr, and in Kilmarnock and Dumfries—Colonel William Nicol Burns, the Poet's eldest son, being the "honoured guest" in the latter town.

To "Ballantine's Memorial Records of the Centenary," published by Messrs Fullarton, we must refer our readers for the full details of the Celebrations.

GLASGOW  
MEMORIAL.  
1877.

The movement for the erection of a Burns Statute in Glasgow was suggested by an article in the *Evening Citizen*, of the 6th June, 1872. A committee was formed within a month, when an appeal was drawn up, and widely advertised; it was so successful that within twelve months, the fund amounted to £1,680. The cost of the finished memorial was fixed at £2,000, and Mr. George Edwin Ewing was com-



missioned to execute it in bronze. A demonstration took place at the unveiling of the Statue on Thursday, 25th January, 1877. It was estimated that not less than 30,000 persons took part in the various processions and subsequent proceedings. The ceremony was presided over by Lord Houghton.

The movement was originated by the late James M'Kie in the summer of 1872. The foundation stone of the Monument was laid by R. W. Cochran-Patrick, of Woodside, on September 14th, 1878, and the Statue was unveiled by Colonel Alexander, of Ballochmyle, M P., on August 9th, 1879. The sculptor selected was W. G. Stevenson, Edinburgh, and the architect of the Monument was R. S. Ingram, Kilmarnock. The total cost was £2893, the greater portion of which sum was raised through the personal exertions of Mr M'Kie. Alexander Anderson ("Surfaceman,") and Alexander G. Murdoch, Glasgow, were each awarded a silver medal for the best poem on the occasion.

The City of New York was the first American City to honour Robert Burns by erecting a Monument to his memory. Since then the City of Albany, has conferred a similar honour on Scotia's Poet, and San Francisco, Chicago, and Providence, are (1892) busy organising a movement for a like purpose. The ceremony of unveiling the New York Statue took place on Saturday, 2nd October, 1880. The oration was given by George William Curtis, and was an impassioned, enthusiastic deliverance.

A preliminary meeting to organise a movement for the erection of a Burns Statue in Dundee, took place on Tuesday, 30th January, 1877, when a committee was appointed, and within a few months the subscription list amounted to £700. The estimated cost, with the site and basement, was about £1600. Permission was obtained from New York, to allow Sir John Steell, R.S.A., to give a replica of the Burns Statue, at the reduced price of one thousand guineas, being exactly one half of the price agreed upon for the American contract. The pedestal was erected on the 29th August, 1879, and the ceremony of unveiling the Statue took place on Saturday, 16th October, 1880. It was one of the greatest demonstrations ever held in Dundee.

The Queen of the South Burns Club, Dumfries, first issued subscription lists in furtherance of a proposal to erect a Statue of the Bard. The Tam o' Shanter Club, at their quarterly meeting, 5th April, 1877, resolved to raise funds for the same object. The design selected is by Mrs D. O. Hill (sister of Sir Noel Paton), of Newington Lodge, Edinburgh, and cost about £3000. The ceremony of unveiling the Statue took place on 6th April, 1882, and was performed by Lord Rosebery.

The collection of the different editions of Burns's Works made by James M'Kie, Publisher, Kilmarnock, is acknowledged to be the most complete ever brought together by one individual. Its formation extended over a period of more than forty years. In November, 1882, in response to advances made to him by the office-bearers of the Kilmarnock Burns Club, Mr. M'Kie agreed to accept a sum of £350, on condition that the collection was deposited in the Museum, and the Corporation became its custodiers. The collection includes seventeen curious and interesting scrap-books, dating from 1854 till 1883.\*

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\* For further information see "*Catalogue of the M'Kie Burnsiana Library*," and "*Burns Holograph Manuscripts in the Kilmarnock Museum*." Both volumes are on sale at the Monument.

**LONDON MEMORIAL.**  
1884. A bronze Statue of the Poet Burns was unveiled in London, in the summer of 1884. The Statue was presented by Mr. John Gordon Crawford, a retired Glasgow merchant, resident in London. The Statue has been given a prominent place in the gardens in the vicinity of Cleopatra's Needle on the Thames Embankment. It is the work of Sir John Steell, R.S.A., Her Majesty's Sculptor for Scotland, and is partly a replica of the New York and Dundee Statues, executed by the same artist. The ceremony of unveiling the Statue was performed by the Earl of Rosebery.

**BURNS FEDERATION.**  
1885. *Minute of Preliminary Meeting held in London, February, 1885.*—It was resolved that a Federation of the members of Burns clubs and societies throughout the world be formed, to be called the "Burns Federation"; its motto to be, "A man's a man for a' that." The circular issued by the Federation to Burns Clubs and Scottish Societies, is reprinted at the beginning of the Directory in the present volume.

**WESTMINSTER BUST.**  
1885. On Saturday, the 7th March, 1885, the Bust of Burns in the Poet's Corner, Westminster Abbey, was unveiled by the Earl of Rosebery in presence of a large and distinguished gathering. The bust, which is by Sir John Steell, R.S.A., is erected on a corbel in the Poet's Corner.

**ALBANY MEMORIAL.**  
1888. Among the many objects of interest with which the city of Albany abounds, is the Burns Statue in Washington Park, which was unveiled September 30th, 1888, but not completed in all its features till the insertion in the pedestal of four tablets, on the 20th of April, 1891. Mary M'Pherson, an eccentric old maid resident in Albany, died on the 6th February, 1886, leaving the bulk of her fortune (40,000 dollars) to be devoted to the erection of a monument to Robert Burns. The sculptor selected was Mr. Charles Calverley.

**AYR MEMORIAL.**  
1891. On Thursday, 8th July, 1891, the town of Ayr fulfilled a long incumbent duty. Twelve Scottish sculptors were invited to submit models for a Statue, and, these having been obtained, the committee, who had the valuable guidance of Mr. Hamo Thorneycroft, R.A., in making their selection, unanimously chose the design sent in by Mr. G. A. Lawson, H.R.S.A., sculptor, London.

**BURNS CHRONICLE AND CLUB DIRECTORY.**  
1891. A meeting of the Executive Council of the Burns Federation was convened in Kilmarnock on FRIDAY, 4th September, 1891. Ex-Provost STURROCK, late M.P. for the Kilmarnock Burghs, presided. Mr. COLIN RAE-BROWN moved that the Burns Federation should issue an annual Burns Chronicle, the first number of which to appear in January next: which was agreed to. It was further agreed that the first Chronicle should be issued in an octavo magazine form, of such dimensions as the Editor may determine, full power being left to the Editor to conduct the journal as a Burnsiana repository, and introduce any original literary matter or correspondence which he may consider worthy of publication.

**THE ABERDEEN MEMORIAL.**  
1892. A Statue of the Poet was unveiled in Aberdeen on September 15th, 1892, in presence of an immense concourse of spectators. The ceremony was performed by Professor Masson, of Edinburgh. The sculptor was Henry Bainsmith, a native of Aberdeen, resident in London.

## THE POET'S DESCENDANTS.

### BROTHERS AND SISTERS.

Gilbert	born.....28th September, 1760.....died....	8th April, 1827.
Agnes	.....".....30th September, 1762....."	8th April, 1834.
Annabella	.....".....14th November, 1764....."	2nd March, 1832.
William	.....".....30th July, 1767....."	24th July, 1790.
John	.....".....10th July, 1769....."	24th July, 1783.
Isabella	.....".....27th June, 1771....."	4th Dec. 1858.

### GILBERT'S CHILDREN.

Gilbert Burns married Jean Breckenridge, (a relation of Sir James Shaw), who was born in Kilmarnock, 6th February, 1764. and had issue:—

William	born.....15th May, 1792.....died.....	
James	.....".....14th April, 1794....."	22nd June, 1847.
Thomas	.....".....10th April, 1796....."	23rd Jan., 1871.
Robert	.....".....22nd November, 1797....."	1839.
Janet	.....".....23rd May, 1799....."	30th Oct., 1816.
Agnes	.....".....16th November, 1800....."	11th Sept., 1815.
John	.....".....6th July, 1802....."	26th Feb., 1827.
Gilbert	.....".....24th December, 1803....."	
Anne	.....".....12th September, 1805....."	
Jean	.....".....8th June, 1807....."	4th Jan., 1827.
Isabella	.....".....17th May, 1809....."	3rd July, 1815.

### CHILDREN OF ISABELLA (MRS. BEGG.)

William,	born.....29th July, 1794.....died....	15th May, 1864.
John,	.....".....27th April, 1796....."	11th Oct., 1867. (In Kilmarnock).
Robert Burns,	.....".....— 1798....."	25th July, 1876.
Agnes Brown,	.....".....17th April, 1800....."	
Gilbert,	.....".....16th February, 1802....."	
Jane Breckenridge,	.....".....16th April, 1804....."	7th July, 1822.
Isabella Burns,	.....".....27th April, 1806....."	
James Hope,	.....".....2nd February, 1809....."	2nd Nov., 1840.
Edward Hamilton,	.....".....12th August, 1811....."	2nd May, 1824.

### GRAND-CHILDREN OF MRS. BEGG.

John Begg, eldest son of Robert Burns Begg, Schoolmaster of Kinross, became partner in Kinneil Ironworks, Linlithgow, and died 28th September, 1878.

Robert Burns Begg, fourth son of Robert Burns Begg, born 1st May, 1833, is a Solicitor in good practice in Kinross.

### THE POET'S ILLEGITIMATE CHILDREN.

Elizabeth Burns (dear-bought Bess), daughter of Elizabeth Paton, was born in November, 1784; married John Bishop, overseer at Polkemmet, and died on January 8th, 1817, leaving several children.

Elizabeth Burns, daughter of Ann Park (a niece of Mrs. Hyslop of the Globe Tavern, Dumfries), was born on 31st March, 1791; married John Thomson, a retired soldier; and had issue:—

Jean Armour Thomson,  
Robert Burns Thomson,  
Agnes Thomson,  
James Thomson,  
Eliza Thomson,  
Sarah Thomson,  
Maggie Thomson.

Agnes became Mrs. Watson; Eliza became Mrs. M'Lellan; and Maggie, the wife of Mr. David Wingate, the well-known Scottish Poet.

## “HIGHLAND MARY” IN THE WRITINGS OF BURNS.

ROBERT BURNS was by nature a scrupulous stickler for truth. He has told us himself that, though he could sin, he could not lie; and the boast is justified by the tenor of his writings about himself. Not only was he truthful; he was frank to a fault. Those who have had occasion to examine the accounts Poets have given of themselves, must agree that Burns's autobiography, as communicated in 1787 to Dr. Moore, attains an almost unique nobility in its straightforwardness and independence. Even with regard to his “fillettes,” as he terms his sweethearts, he usually displays a candour that is surprising. The autobiography and the other statements of more fragmentary character in which Burns makes his confessions, roundly tell the story of nearly every one of his love affairs. Where his indications were slight, they have been generally supplemented by information afforded by his relatives, or by evidence proudly gathered by the friends of the girls whom he courted.

In the case of “Highland Mary” alone, this candour of Burns and his friends, as well as the friends of his sweetheart, is strikingly absent. If Mary was a paragon of rustic gentleness, we should expect to find that her contemporaries would have been loud in their praises of her. Even had it been necessary for Burns silently to conceal the warmth of his devout attachment to Mary, her character must have impressed itself on others so markedly that impressions of her sayings and doings would be committed to lasting tradition, if not to writing. Her own relations, at any rate, would be intensely proud of their “tight, outlandish hizzie’s” being elevated by the Poet to a throne in literature, and in the hearts of men. If the story of Mary’s brief love affair was as it has been represented, it would have been the most natural thing in the world for her mother, or her sister, or her brothers, to come forward, at Burns’s death, if not before, with a full and reliable account of their Mary, now so famous. Instead of receiving from Burns, or his relatives, or Mary’s relatives, a clear account of her who inspired “To Mary in Heaven,” we find that all concerned in Mary’s story have exhibited the most manifest

anxiety to conceal the facts, and prevent posterity from gaining any certain knowledge of them. As for the part that Burns himself took in wilfully shrouding the case in mystery, it is sufficient to say here that for once he forsook candour, inasmuch as he omitted to refer to Mary when we should most have expected him to mention her; and for once he did not tell the whole truth, inasmuch as, when at length he did venture to refer to this sweetheart, he threw out a hint intended to deprive her of the part she really played in the greatest crisis of his life.

First, then, let us venture to examine Burns himself about Mary Campbell. It is not disputed by any of his recent biographers that in April, 1786, Burns and the Armours had a quarrel; that within a few days of the quarrel Jean went away to Paisley; that thereafter Burns had frequent meetings with Mary Campbell; that in this period he wrote about Mary Campbell the poem entitled "Will ye go to the Indies, my Mary?" "Afton Water," and "My Highland Lassie O;" and that on the second Sunday of May (the 14th) Burns and Mary exchanged Bibles, plighted their troth, and bade each other what proved to be their last farewell. We likewise know that during this very period Burns was preparing his poetry for publication at Kilmarnock. At the time when his estrangement with the Armours was at its bitterest—that is to say, at the end of July—the Kilmarnock edition of the poems appeared. Did "Will ye go to the Indies, my Mary?" find a place in this book, or "Afton Water,"\* or "My Highland Lassie"? With the keenest

\* Modern editors print this exquisite song as "Sweet Afton." I cannot imagine why they have abandoned the title given to it by Burns (see "Johnson's Museum" and Currie's Edition)—"Afton Water," surely as sweet a name as ever made a luxury for the lips. I am almost certain that in the original draft Burns wrote *Ayr Water*, not Afton Water. Gilbert says the song was written about "Highland Mary," who dwelt by the Ayr, which was (as the song informs us) the "theme of his lays." Burns had no sweetheart near the Afton; nor had he any association at all with the Afton; nor does the Afton "wind" as the song says. We know that when in the neighbourhood of Stairaird, Burns visited Mrs. Stewart of Stair, who had a property at Glen Afton, near New Cumnock. He would hear the name "Afton" at Stair, and instantly appropriate it for future use, being a lover of euphonic names. When he contributed the song to the "Museum," it suited him to veil the connexion of Mary with the neighbourhood of the Ayr: here was an additional reason for changing *Ayr Water* to *Afton Water*. In Burns's correspondence we find one of several instances in which he abandoned exact geography for fine sound; this instance is apposite, inasmuch as it deals with the name of the Girvan, a stream near the Ayr, and the Lugar, a stream very near the Afton. Burns writes—"In the printed copy of 'My Nannie, O' [where the name *Stinchar* originally occurred] the name of the river is horribly prosaic. I will alter it:—

'Behind yon hills where { Girvan }  
  { Lugar } flows.'

Girvan is the river that suits the idea of the stanza best; but "Lugar" is the most agreeable modulation of syllables." Accordingly *Lugar* was adopted. (See Chambers's 1856 edition, in which that editor treats "Afton Water" as a poem about Mary.)

resentment instigating him to give Jean a rival in his poems, Burns withholds all reference to his Mary. No poem about her, not a single line, appears. In the Kilmarnock edition we find "The Vision." That poem, as originally written, had contained a reference to "My bonie Jean." But the poet's fury against Jean had become so intense that at the moment of going to press he resolved to wipe out the compliment. How did he accomplish his end? Why he did not play off Mary against the discarded and faithless one in Paisley is not only not easily solved, but highly suggestive in whatever light we view it. Thus stood the original stanza :—

Down flow'd her robe, a tartan sheen,  
Till half a leg was scrimply seen ;  
An' such a leg : *my bonie Jean*

Could only peer it.

Hunting about among the names of his rustic "fillettes," Burns contented himself with replacing the words italicised by "*my Bess, I ween*." In that time of stress and tumult, when all had forsaken him but his Muse and his Mary, Burns had manifestly strong reasons for refraining from doing what it must have been one of the strongest wishes of his heart to do. If it is too much to say that he dared not enshrine Mary Campbell in his book, the strange fact remains that he did not do so.

The Kilmarnock edition was sold off in a few weeks. Burns began to think of a larger Edinburgh edition, and set to work on new poems to swell the collection. In the midst of his triumph in Edinburgh, when he was still estranged from the Armours, and when Mary Campbell had been dead five months, he published this first Edinburgh edition. It contains no reference to any Mary, alive or dead. The "Mary" poems still lay locked up in the poet's drawer.

In the summer of 1787, Burns wrote, for Dr. Moore of London, his autobiography. This autobiography deals freely with love affairs, and gives particulars of amours with Nelly Kirkpatrick, Peggy Thomson, Ellison Begbie, Betty Paton, and Jean Armour. The account is brought down to August of 1787, but there is not a word in it of Highland Mary or her story.

In 1791 Burns made a collection of his poems (many unpublished) for the private eye of his crony, Robert Riddell

of Glenriddell. This collection has come down to us intact. No line in it refers to Highland Mary. During all these months and years Burns gave no distinct sign to the public that he had known Mary Campbell. Into the second volume of "Johnson's Musical Museum," published in 1788, he had slipped "My Highland Lassie"—but anonymously, although he signs the very next song in the collection—"Though cruel fate should bid us part, I still would love *my Jean!*" Subsequently, he showed to his wife, Jean, an impassioned idealisation, from the composition of which he came to his bed exhausted, as the story goes, on a frosty morning of October, 1789. It was from this poem he quoted in his first prose hint about Mary, contained in a letter to Mrs. Dunlop, dated December 13, 1789. This letter, we see, was written three years after Mary's death. "To Mary in Heaven," composed so shortly before the letter, was an anniversary threnody. The letter to Mrs. Dunlop begins with the complaint:—"I am groaning under the miseries of a diseased nervous system." The succeeding sentences are rhapsodical in an unusual degree, and increase in fervour until we reach the following cry of passion, with its transition to a still more startling apostrophe—"There should I, with speechless agony of rapture, again recognise my lost, my ever dear Mary! whose bosom was fraught with truth, honor, constancy and love.

My Mary, dear departed shade,  
Where is thy place of heavenly rest?  
See'st thou thy lover lowly laid?  
Hear'st thou the groans that rend his breast?

Jesus Christ, thou aimiablest of characters! I trust thou art no impostor, and that thy revelation of blissful scenes of existence beyond death and the grave, is not one of the many impositions which time after time have been palmed on credulous mankind."

This letter gives more evidence of a "diseased nervous system" than any other letter penned by the Poet. Here, to our thinking, is a man writing in a state of over-worn nerves, without proper sense of the balance of things. Burns lets his excitement run away with him. He had recently written an ideal poem. In the letter he tries to justify to his poetic conscience, and to his correspondent, the ideal tone of

that poem. What man, poet or not, cannot divine it a luxury for a genius to be able to hint mysteriously to a gentle confidante, that he has been once in a Heaven of love; that he has been mated with an Angel, and that she has "evanished" amid the very storm of his utmost need?

The poet tones his next reference to her with more earthly colours. "Johnson's Museum" appeared as a four-volume book in August, 1792. Burns annotated a set of this edition for Mr. Robert Riddell, and in one of his notes he now unburdened his mind to a male confidant in the following allusion to Mary:—"This was a composition of mine *in very early life*, before I was known at all in the world. My Highland lassie was a warm-hearted, charming young creature as ever *blessed a man with generous love*. After a pretty long tract of the most ardent reciprocal attachment, we met by appointment, on the second Sunday of May, in a sequestered spot by the banks of Ayr, where we spent the day in taking a farewell, before she should embark for the West Highlands, to arrange matters among her friends for *her projected change of life*. At the close of the Autumn following she crossed the sea to meet me at Greenock, where she had scarce landed, when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness." It is worth while to pause and study the motives mingling in the mind of the Poet, when he penned this note. "My Highland Lassie" had been published anonymously in the "Museum." This note was meant to establish his claim to its authorship. He found it pleasant at last to indulge in a few warm words about the subject of the poem. He was on delicate ground, inasmuch as the poem contains allusions to "crossing the raging sea"—

Although through foreign climes I range,  
I know her heart will never change.

Yet the name "Mary" does not occur in the verses; and Burns, strange to say, does not mention it in the note. "Will ye go to the Indies, my Mary?" was meanwhile still lying in his desk, and so was "Afton Water." But in case Riddell, or anyone else, should experience curiosity about the references to love and emigration that are to be found in "My Highland Lassie," Burns, with a slight, yet effectual obscuration of fact, throws



the whole incident back into his "very early life," leaving his readers to infer that the poem cannot apply to his plan of emigrating in 1786, when he was in his twenty-eighth year, and known throughout Ayrshire for his poems, one or two of which had already been circulated in print. To one familiar with Burns's phraseology and style of thought regarding young women, the second phrase that I have italicised in this carefully-worded note must suggest reflection. He was writing, in this note, to a high-living squire, whose notions about such love-attachments were probably too familiar to Burns, consequently the exact meaning to be attributed to the words we can only guess at in the connection indicated. Finally, we have to notice the studied ambiguity of the phrase about Mary's preparation for "her projected change of life." It must suffice at present to say that it is not my opinion that marriage is by any means necessarily indicated by these ambiguous words.

As the year 1792 progressed, Burns found himself more and more enamoured of song-writing for the old Scottish tunes. George Thomson had asked him to find a song to suit the tune of "Ewe-Buchts, Marion." It happened that Burns had in his desk "Will ye go to the Indies, my Mary," in the very metre required for this tune. Out it came therefore from the hiding-place to which he had so long consigned it; and it was presented to Thomson with another note about its very early origin, although this time, the note had to incorporate a clause hinting somehow at ideas of emigration as "early" also:—"*In my very early years*, when I was thinking of going to the West Indies, I took the following farewell of a dear girl. It is quite trifling, and has nothing of the merits of "Ewe-buchts"; but it will fill up this page. You must know that all my earlier love-songs were the breathings of ardent passion, and though it might have been easy in after-times to have given them a polish, yet that polish, to me whose they were, and who perhaps alone cared for them, would have defaced the legend of the heart, which was so faithfully inscribed on them. Their uncouth simplicity was, as they say of wines, their race." Thomson rejected "Will ye go to the Indies." Burns had sent it to him in a letter dated October 26th. In another letter, of November 14th, 1792, Burns sends him "Highland Mary." "I agree with you that the song, 'Katherine Ogie,' is very

poor stuff, and unworthy, altogether unworthy, of so beautiful an air. I tried to mend it, but the awkward sound "Ogie," recurring so often in the rhyme, spoils every attempt at introducing sentiment into the piece. The foregoing song "Highland Mary" pleases myself; I think it is in my happiest manner; you will see at first glance that it suits the air. The subject of the song is one of the most interesting passages of my *youthful days*, and I own that I would be much flattered to see the verses set to an air which would ensure celebrity. Perhaps, after all, 'tis the still glowing prejudice of my heart that throws a borrowed lustre over the merits of the composition." To the same volume of the "Museum" (1792) "Afton Water" was contributed. These three poems were *not* written in Burns's "youthful days." They were all written (as Scott-Douglas has proved) in 1786, the year of his maturest powers, when he composed many of his greatest poems, such as "To a Mountain Daisy," "To the Unco Guid," "The Holy Fair," "A Bard's Epitaph," and "To Ruin;" while ere that year he had written "Holy Willie's Prayer," "Halloween," "The Cottar's Saturday Night," and "The Jolly Beggars," of which many copies had been circulated throughout the South of Scotland.

Beyond the material that has now been put before the reader, Burns did not offer any further explanation of his amour with Highland Mary. The three or four notes that he did write about her were distributed among three private correspondents. To none of them did he disclose her full name or real history. His intentionally misleading notes to Riddell and Thomson effected their purpose until long after the Poet's death. Currie, Cromek, Lockhart, Cunningham, and all the biographers up till 1851, accepted Burns's statement that the affair with Mary belonged to his "very early days;" and the general idea was that Mary's death occurred in 1784. In 1851 Mr Scott-Douglas and Robert Chambers showed how all these biographers had been misled.

If we turn now to Gilbert Burns, we shall find him more reticent, and more misleading than his illustrious brother. When Dr. Currie, in his second edition of the "Life of Burns," annotated "Sweet Afton" as a song written out of compliment to Mrs. Stewart of Stair, Gilbert was worried by George Thom-

son into saying that the real heroine of that poem was "the Poet's Highland Mary." He added:—"Dr. Currie is misinformed, but he must not be contradicted" (Chambers, iii. 246). This is the solitary instance in which he ever dropped a word about Mary, so far as I know. In 1820 he himself annotated an edition of Currie's "Life and Works of Burns." In this 1820 edition Gilbert reprints Currie's erroneous note to "Sweet Afton" without any correction or comment; and he does not throw a ray of light on any of the "Mary" poems. He makes a remark (Douglas, i. 55) about "My Nannie O" which, in its general applicability, helps us in studying the episode of Mary. Burns enthusiastically describes his Nannie Fleming as "spotless," concerning whom Gilbert says:—"What charms she had were sexual, which indeed was the characteristic of the greater part of his mistresses. He was no Platonic lover, whatever he might pretend or suppose of himself." Beyond this general dictum, and the unwilling admission about "Sweet Afton," Gilbert, brother and editor of Robert Burns, will have nothing to say about Mary. He was an upright, generous man, and his reticence on the subject of Highland Mary is perhaps the more suggestive on that very account. Mrs. Begg—Burns's sister, Isobel—used to steal up to the poet's room in 1785-86—and read on a slate the rough drafts of his poems. In all probability she knew much about Mary. Yet for many years she gave as her only recollection of Mary, a remembrance of hearing Burns say to his farm-help, "Mary will not meet me in the Castle [Gavin Hamilton's house] to-night." But in 1851, when Chambers pressed her about the new theory regarding Mary's dying in 1786, she said "You are quite right: the facts have been all along known to the family." It is manifest that Isobel, like Gilbert, wished to say as little as possible on the subject.

So much for what we can gather about Mary from Burns's side. From Mary's family, what do we learn? Not a single fact that cannot be disputed. They did not put into the form of any record or account, what they knew of Mary and Burns. The accounts they gave to enquirers were so loose, and so conflicting, that no dependence whatever can be placed upon them. The only facts we ascertain from them for certain, are that Burns's letters to Mary were destroyed (either by Mary's

father or by her brother), and that a brother pasted pieces of paper over the signatures of Burns in the volume of the Bible he gave to Mary.

Dr. Currie, the first biographer of Burns, went about his work with an assiduous intelligence that has won him the world's gratitude. His "Life" was brought forth for the benefit of Burns's family, and he was supposed to have all the information and every facility that the Burns family could give him. He would naturally desire to elucidate the history of Highland Mary, since he was publishing poems about her that many consider the high-water mark of Burns's song-gift. All he was empowered to say about Mary is contained in the following words, which are embodied in his note ("Life," second edition) to "The Lass of Ballochmyle":—"The banks of the Ayr formed the scene of youthful passions of a still tenderer nature [than the flirtation with Miss Alexander] the history of which it would be improper to reveal, were it even in one's power, and the traces of which will soon be discoverable only in those strains of nature and sensibility to which they gave birth. The song entitled *Highland Mary* is known to relate to one of these attachments. 'It was written,' says our Bard, 'on one of the most interesting passages of my youthful days.' The object of this passion died early in life." Currie has no more to say of Mary than that. It is an "official" paragraph from the Burns family, possibly communicated by Gilbert, who reproduces it stolidly in his own edition of Currie.

Currie's second edition was published in 1801. Seven years later, Cromeek came forward with his valuable "Reliques of Robert Burns." He had something new to tell us of Highland Mary. Part of his story was almost certainly extorted from Mrs. Burns (Jean Armour), and probably *all* of what he has to tell us came from that loyal and high-minded woman. Cromeek says:—

"There are events in this transitory scene of existence, seasons of joy or of sorrow, of despair or of hope, which, as they powerfully affect us at the time, serve as epochs to the history of our lives. They may be termed the trials of the heart. We treasure them deeply in our memory, and as time glides silently away they help us to remember our days. Of this character was the parting of *Burns* with his *Highland Mary*, that interesting female, the first

object of the youthful Poet's love. This adieu was performed with all those simple and striking ceremonials, which rustic sentiment has devised to prolong tender emotions and to inspire awe. The lovers stood on each side of a small purling brook ; they laved their hands in its limpid stream, and, holding a Bible between them, pronounced their vows to be faithful to each other. They parted—never to meet again ! The anniversary of *Mary Campbell's* death (for that was her name), awakening in the sensitive mind of *Burns* the most lively emotion, he retired from his family, then residing on the farm of Ellisland, and wandered, solitary, on the banks of the Nith, and about the farmyard, in the extremest agitation of mind, nearly the whole of the night. His agitation was so great that he threw himself on the side of a cornstack, and there conceived his sublime and tender elegy—his address '*To Mary in Heaven.*'" Mary's full name here for the first time is given. Cromek, like biographers before and after him, writes of Mary as one of Burns's earliest loves—nay, his very earliest ! Biographer after biographer followed Currie and Cromek in assigning Mary Campbell a very early place in Burns's career, until the year 1850, when Mr. Scott-Douglas read a paper to the Society of Scottish Antiquaries, in which he pointed out the significant fact that the inscription written in Mary's Bible by Burns was dated from Mossgiel. He showed that Burns did not inhabit the farmhouse of Mossgiel till March of 1784, and that he was still in Mossgiel when he formed the only plan he ever broached of going to the West Indies. This plan was not formed till the spring of 1786. Robert Chambers supplemented this new view of things by proving that in the spring of 1786 Burns had no fewer than three love entanglements—namely, with Jean Armour, Mary Campbell, and Elizabeth Miller. In Greenock, furthermore, Chambers discovered traditions that Mary had died in the house of a cousin named M'Pherson, and he succeeded in proving it probable that Mary was buried in a West Churchyard lair that M'Pherson had purchased in October of 1786.

It is to be chronicled (Chambers, i. 247) that Gavin Hamilton's daughters, when questioned about Mary's being in their father's service at Mauchline, recollected that she was nurse to their brother, Alexander, who was born in July, 1785, and that

she saw him through some of the early stages of infancy before leaving their house.

Such is a plain catalogue of all the undisputed facts about Mary Campbell revealed up till now. It is upon these facts that the expansive heart of the Burns-loving public has raised a romance, a cult, an idolatry, in which generous but infatuated inference has produced a miracle of faith. A few critics, who have gone fully into the history of Burns's Mossgiel period, are in possession of further information which it is not considered advisable to publish till the chain of evidence is reliable in every link. But with this question I end this paper of notes: Is it not time for the lovers of Burns to rescue noble Jean Armour from the obscurity into which she has been relegated by believers in an idealized "Highland Mary"? I believe that a biography of Jean, following the interesting lines of the short sketch by Mr. Burns Begg in last year's "Chronicle," would truthfully make her out to be one of the noblest women ever associated with a great Poet, and a much more human reality than the Highland "Vision of Delight" conjured up by Burns for succeeding generations of Mariolaters.

ERIC ROBERTSON.



## THE EDITING OF BURNS'S LETTERS.

THE first attempt to form a collection of Burns's letters was made by Dr. Currie in 1800, and the following passage from his preface shows clearly the principles which guided him in his task:—"Of the following letters, a considerable number were transmitted for publication by the individuals to whom they are addressed ; but very few of them have been printed entire. It will easily be believed, that in a series of letters, written without the least view to publication, various passages were found unfit for the press, from different considerations. It will also be readily supposed that our poet, writing nearly at the same time, and under the same feelings to different individuals, would sometimes fall into the same train of sentiment and form of expression. To avoid, therefore, the tediousness of such repetitions, it has been found necessary to mutilate many of the individual letters, and sometimes to excise parts of great delicacy. In printing this volume, the editor has found some corrections of grammar necessary ; but these have been very few, and such as may be supposed to occur in the careless effusions, even of literary characters, who have not been in the habit of carrying their compositions to the press. Those corrections have never been extended to any habitual words of expression of the poet, even where his phraseology may seem to violate the delicacies of taste, or the idiom of our language, which he wrote in general with great accuracy."

This frank statement illustrates the view generally held a century ago as to the duties and liberty of an editor. Bishop Hurd, who edited Addison's works, devoted most of his notes to the indication of how the great essayist might, in the view of a self-sufficient clergyman, have written with greater accuracy, and in so doing he of course deprived Addison's style of much that gives to it its peculiar charm. In a bolder manner Bentley, at an earlier date, freely altered the text of "Paradise Lost," and gave notes to justify the "improvements" thus effected. To take such liberties nowadays would be impossible ; the editor of a classical work would not now venture to alter a word, unless there were an obvious misprint, or what appeared to be a cor-

ruption, and he would not introduce an emendation without giving the reader warning of the change. Currie, moreover, went further than would be expected from what he says. He frequently altered sentences and added or omitted words without any necessity; and sometimes he rewrote a whole paragraph. The modern admirer of Burns will hardly thank him for omitting from one letter what seemed to him to be a repetition of what the poet has written to another correspondent. There is more to be said for the suppression of "parts of great delicacy." Currie was in a difficult position. His work was published in order to raise money for Burns's family, and it was printed only four years after the poet's death. Many of the persons referred to in the correspondence were still alive, of whom some were Burns's friends, and others were persons whom it was not desirable to offend. There was, moreover, a duty toward Burns's own memory, which, unfortunately, made it impossible to print some passages in the letters; but even in this respect Currie made many suppressions which were hardly necessary at the time, and which may now with perfect propriety be restored. Every student of Burns feels grateful for the disinterested services of his first editor; but for a complete knowledge of the man we need to have before us, as far as may be, all that he wrote. Mr. Scott-Douglas gave a more correct version of many of the letters printed by Currie; the purpose of this paper is to give the exact text, from manuscripts that have come to light since 1879, of a few others, and to show, incidentally, the latitude that Currie and others allowed themselves.

We will take first the letter to Mrs. Dunlop of the 16th August, 1788 ("Works of Robert Burns," edited by Mr Scott Douglas, v. 147). The year is not mentioned in the original MS., and has been supplied from internal evidence. After the couplet,—*"Why droops my heart,"* &c., come the following words, omitted by Currie:—"or, in the more homely poetry of the 'Psalms of David in Metre,'

Why art thou cast down, my soul?  
What should discourage thee?

a physical potion to expel a slight indisposition, with my increasing cares," &c. Lower down, the MS. has—"I could indulge these [reflections], *nay, they press for indulgence*, till my



humour would ferment into the most acid *vinegar of chagrin*," &c. The words in italics, here and throughout these extracts, were omitted by Currie, who inserted "reflections," and changed "would" to "should." After a few more words, we read in the MS.,—"I always find that the most sovereign balm *under Heaven* for my wounded spirit. I was yesterday at Mr. Miller's to dinner, [for] the first time *since I had been his tenant*. My reception was quite to my mind; from the lady of the house quite flattering. *I believe in my conscience that she respects me more on account of my marrying a woman in circumstances somewhat similar to her own, when she commenced Mrs. Miller. See what it is to be rich! I was going to add, and to be great, but to be rich is to be great.*" "Scottish," in "Scottish songs" and "Scottish ballad," should be "Scots." Then we find "'Mine, Madam'—they are indeed my very best verses; *sacré Dieu*; she took not the smallest notice of them! . . . The lady is actually a woman of sense and taste; *a proof, if the subject needed, that these said two qualities, so useful and ornamental to human nature, are by no means inseparably of the family of Gules, Purpure, Argent, Or, &c.*" Instead of "whose days are sold to the minions of fashion," Burns wrote, "whose days, whose thoughts, whose independence, whose peace, nay, whose very gratification and enjoyments are sacrificed and sold to those few bloated minions of fortune." For "his most voluptuous enjoyment was to sit down and cry," Currie substituted "his highest enjoyment," &c.; and he omitted the conclusion of the letter: "I am really afraid you will wish me to return to my post-sheet again. I have the honour to be, most sincerely and gratefully, madam, your humble servt., ROBT. BURNS."

In another letter to Mrs. Dunlop, dated 4th March, 1789, (Scott-Douglas, v. 214), the MS. reads:—"When I must skulk into a corner, lest the rattling equipage of some gaping block-head, *contemptible puppy, or detestable scoundrel*, should mangle me in the mire, I am tempted to exclaim—'What merits *have these wretches*<sup>1</sup> had, or what demerits have I had, in some state of pre-existence, that *they are*<sup>2</sup> ushered into this state of being with *the* sceptre of rule, and the key of riches in *their* puny fists,<sup>3</sup> and I am kicked into the world, the sport of *their* folly,

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1 "Has he" (Currie.)

2 "He is" (Currie.)

3 "His puny fist" (Currie.)

or the victim of *their* pride?'” The “if” in “that if a man,” &c., is an interpolation of Currie’s, which does not make the sense clearer. Instead of “it has one great fault,” the MS. reads “it has one damning fault,” and “Scottish Poetry” should be “Scots Poetry.” The words omitted by Currie after “a few lines done by a friend of mine,” can now be filled in; they are,—“which for beauty, I shall put against any as many lines in our language.”

In the letter to Dr. John Moore, 23rd March, 1789 (v. 221), Currie omitted the following words at the end of the first paragraph:—“That I am persuaded in soliciting your goodness in this business I am gratifying your feelings with a degree of enjoyment”; and he left out “late” before “Mrs. Oswald.” In the next sentence there should be no stop at “tenants”; Burns says that she was detested among her servants and tenants.

The letter to Mrs. Dunlop, of the 4th May, 1789, (v. 229), has already been corrected by Dr. Waddell; but Burns wrote “Esquire” after “the Rt. Honble. Ch. J. Fox.”

In the famous letter to Mrs. Dunlop of the 13th December, 1789, (v. 274), which contains the first mention of Highland Mary, Burns, speaking of his nervous system, wrote,—“a system of *all others the most essential* to our happiness,” &c. Currie omits “Lord!” before “What is man!” and the end of the paragraph should read—“yet the awful dark termination of that life is a something—*perhaps Nothing*—at which he recoils *with still more horror*.” The words “and as close,” at the end of the verses, are an interpolation. Lower down we find,—“is there probability in your *many* conjectures, *any* truth in your *many* stories”; and “it must be only for the first” has been altered to “it must only be,” &c. Before the last paragraph but one comes the following interesting passage:—“I am glad you have put me on transcribing my departed friend’s epitaph. Transcribing saves me the very great trouble of thinking.

EPITAPH ON R. MUIR.

What man could esteem, or what woman could love,  
Was he who lies under this sod;  
If such Thou refusest admission above  
Then whom wilt Thou favour, Good God?”

Turning to a letter to Gilbert Burns, of the 11th January, 1790, (v. 283), we find that Currie has substituted “cursed .

state" for "damnable state." In the second paragraph the MS. has, "David Campbell, in Ayr, wrote [to] me, by the manager of the company, a Mr. Sutherland, who is *indeed* a man of *genius and* apparent worth." The letter ends, "If once I *were*<sup>1</sup> clear of this *accursed*<sup>2</sup> farm, I *shall*<sup>3</sup> respire more at ease.—I am, yours, ROBT. BURNS."

The alterations in the letter of the 25th January, 1790, to Mrs. Dunlop, (v. 285), are slight. "To" has been inserted in "written to you"; "but" substituted for "only," in "only why will you make me," &c.; "that glorious poem" omitted after "the 'Shipwreck'"; "country" substituted for "nation" in "Scotland beyond any other nation"; "Scots" changed to "Scottish" songs; and "would," to "should," in "And O, sae sound as I would sleep!" The letter ends, "Dear madam, your obliged humble servt."

Currie omitted the following postscript to the letter of the 11th April, 1791, to Mrs. Dunlop, (v. 362):—"In a letter I had lately from Dr. Moore he bids me to remember him to you, and to beg of you not to think that his friendship flags when his pen lies still. He says, except on business, he now seldom lifts a pen at all. But this is from myself, the devil take such apathy of Friendship!!!—R. B."

A fragment of a letter to Mrs. Riddell, with the hypothetical date "November, 1793," (vi. 93), appears to be a concoction of two separate letters, for an autograph note was sold at Messrs Sotheby's rooms in May last, which began with the first four lines as printed ("Dear Madam, . . . Hesperian fruit") and then proceeded,—“On Sunday I shall have the pleasure and honor of assuring you, in propria persona, how sincerely I am yours, R. B."

In the sad letter to Mrs. Walter Riddell, of the 4th June, 1796, (vi. 193), Burns spoke of his miserable health:—"would you have me in such circumstances copy you out a love-song?" Currie was perhaps justified, at least at the time when he wrote, in omitting the words that followed:—"No! if I must write, let it be Sedition, or Blasphemy, or something else that begins with a B, so that I may grin with the grin of iniquity, and rejoice with the rejoicing of an apostate angel.

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1 "Was" (Currie).    2 "Cursed" (Currie).    3 "Should" (Currie).

—‘ All good to me is lost,  
Evil, be thou my good ! ’”

Cromek, whose “Reliques” appeared in 1808, wrote to Creech :—“Though I think most highly of Dr. Currie’s performance, yet I must say that the fear of giving offence has led him to disfigure the work most strangely;” and he hoped that it would never be said of him that he performed similar mutilations, (vi. 162). At the same time he told Creech that he had cut away much that related to him :—“I do assure you, you are the only person to whom I have acted so delicately, with the exception of a few letters of a very private nature addressed by the Poet to Mrs. Burns.” But Cromek was hardly so punctilious as he represented himself to be. A comparison of the “Address of the Scottish Distillers to the Right Hon. William Pitt,” (v. 205), as he printed it, with a MS. copy, shows many verbal differences ; but it is possible that some, at least, of these were made by Burns himself in copying out the piece afresh. The same cannot be said of a letter to Gavin Hamilton, which he printed, without date (v. 235) :—“Most fervently do I beseech the Power that directs the world,” should be, “most fervently do I beseech the Holy Trinity, or the holy somebody that directs this world.” And in the next paragraph the sense is spoilt by misprinting. It should read thus :—“Above all things, as I understand you are *now in habits*<sup>1</sup> of intimacy with that Boanerges of Gospel *power*,<sup>2</sup> Father Auld, be earnest with him that he will wrestle in prayer for you, that you may see the vanity of vanities in trusting to, *or* even practising, the carnal moral works of charity, humanity, generosity and forgiveness, things which<sup>3</sup> you practised so flagrantly, that it was evident you delighted in them, neglecting, or perhaps profanely despising the wholesome doctrine of faith without works, the only *anchor*<sup>4</sup> of salvation.”

In an undated letter of 1792 to Miss Fontenelle, (vi. 38), Cromek altered “secure” to “insure,” in “your talents would secure admiration”; changed “on” to “in,” in “on your approaching benefit night”; and “shall” to “should,” in “though they shall add.” The letter ends—“I have the honour to be, madam, your very humble servt.”

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1 “In the habit” (Cromek.)    2 “Powers” (Cromek.)

3 Cromek reads “generosity, and forgiveness of things which,” &c.

4 “Means” (Cromek.)

Finally, in a letter of November, 1794, to Mr. Patrick Miller Junr., (vi. 142), Burns wrote, before the concluding line ("With the most grateful esteem, I am ever, dear sir, *your most obedient* ROBT. BURNS"), the following, the whole of which Cromek omitted:—"How do you like the following clinch?"

EXTEMPORE, PINNED TO A LADY'S COACH.

'If you rattle along, like your mistress's tongue,' &c. (vol. iii. 178)—Nith.  
If your friends think this worth insertion, they are welcome."

"Almost every day I am manufacturing these little trifles, and, in a dearth of news, they may have a corner. Voila un autre—

EPIGRAM ON A NOTED COXCOMB.

'Light lay the earth on Billy's breast,' &c. (vol. iii. 183.)—Clincher.  
This is also theirs, if they please."

More examples could be given of Cromek's methods, but these will suffice. We may close this paper by reference to some few points in which the editor of the *Clarinda* correspondence (1843) departed from the originals. In the letter assigned to Dec. 20, 1787, (v. 8), "I cannot positively say," has been misprinted, "I cannot possibly say"; "something of honor," has been altered to "something like honor"; and "a vague infant-idea," to "a faint idea"; while inverted commas have been inserted after, instead of before, "death," in "death without benefit of clergy."

In another letter (Feb. 22; v. 91), "concubinage" is represented by asterisks, and "hinted at" has been substituted for "insisted on." "Good things" should be in italics.

One other letter of the series, (v. 70), printed by Stewart in 1802, should be dated at the top, "Tuesday Morn," and "Love" should be substituted for "Clarinda" in the first line. The MS. is defective at the end, the last word being "hurry," as printed.

The conclusion to be drawn from these notes is that every student of Burns into whose hands originals of the poet's letters may fall, should, if possible, collate them carefully with the printed text. In this way we shall gradually obtain an accurate version of what he wrote to his friends. It is not enough, as we have seen, merely to ascertain that a letter is in print, without making further examination of its exact wording.

G. A. AITKEN.

# BURNS TOPOGRAPHY.

## MAUCHLINE AND ITS NEIGHBOURHOOD.

I WAS first induced to visit Mauchline by statements Joseph Train made to Sir Walter Scott and Lockhart.

These statements exist among the Laing Manuscripts, now lying in the Edinburgh University Library. Train, in his M.S. notes, describes a meeting held by Burns and John Richmond in "The Elbow Tavern," but the exact locality of the Elbow Ale-house he forgets to state. I wrote to Mauchline to enquire if any such hostelry existed there, and the Rev. Joseph Mitchell, Parish Minister of Mauchline, kindly replied as follows :—

MANSE,

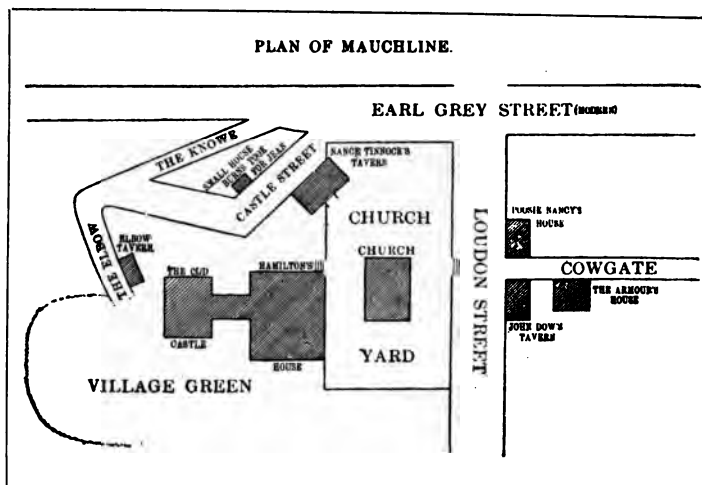
MAUCHLINE, 26th May, 1892.

I had never heard of the "Elbow Tavern" until I got your letter. Since then I have been making inquiries of a number of the old people in this place, and have learned from them that there existed a back lane in Mauchline, which bore the name of *The Elbow*. In it there stood a public house or tavern kept by an old sailor, whose name none of them remember, but who was commonly spoken of as *The Old Tar*.

I should think that there is every likelihood of this being the place of which you speak. None of my informants called the house *The Elbow Tavern*, but they all agreed in calling the lane *The Elbow*, and in saying that such a house stood there. One of my authorities is an old lady of 92, said to be the only person now living who has seen "Racer Jess," by whom she was frequently chased when a school girl. The lane called *The Elbow* no longer exists, but traces of one end of it are easily seen. If this information is of any use to you I shall be very glad. If you wish to prosecute any further enquiries it might be worth your while to pay Mauchline a visit, and I should be very glad to introduce you to my original authorities.

JOSEPH MITCHELL.

I went to Mauchline, and the matter became clear to me at once, as the accompanying rough plan of Mauchline Village will demonstrate. A short street, generally called "The Knowe," led from the upper part of the town. The street or lane in question branched off from this "Knowe" at a somewhat sharp angle, and this in old days swept down to Gavin Hamilton's house and the adjoining Castle. The angle at which the lane meets the "Knowe" sufficiently explains the



name it bore. It was at the corner or side, moreover, of the village, retired from the general bustle, and most easily accessible from Hamilton's grounds, which it skirted. I do not know if any proverbial Scottish expression describes an out-of-the-way place as an "elbow," but it is curious that Burns on first taking up residence in lonely Ellisland, used this phrase: "Here I am, at the *elbow* of existence." Possibly Burns had an image of Mauchline in his mind when he used this odd expression. At present, the "Elbow" lane has only one house in it. Opposite this house there formerly was a tanyard, and close by the tanyard was the tavern kept by "The Old Tar." In later days, before it was pulled down, it was used as a shelter for cattle. This was the place, there can be small doubt, which Train noted down as "a small ale-house called the Elbow." In common talk it would be indicated as the "Elbow Ale-house," just as a city clerk speaks of the "Ludgate Hill Bar"—meaning thereby, not that the bar is Ludgate Hill, but that there is in Ludgate Hill a place of refreshment.

I pass on to point out how little changed the Mauchline of to-day is from the Mauchline of Burns's time. The Parish Church was re-built about sixty years ago; and the Armour's house and Johnny Dow's Inn have been altered—the latter being replaced by a shop. Gavin Hamilton's house, in which Burns was married to his Jean, has been unoccupied for two years, and is fast becoming as much of a ruin as the ancient

Castle to which it is attached. Hamilton's business room—the very room in which Burns wrote "The Calf," and where he took Jean for better or worse—is now a kind of dungeon, with boarded-up windows, a dank resort of graveyard rats and other vermin. Everything else in the village is much as Burns left it, and the noticeable thing about the place is its compactness. Never was any phase of a poet's life "staged" in such small compass as Burns's life in Mauchline. The plan given on page 54 exhibits all the buildings associated with him, and they lie within a square of one hundred yards. There is the garden in which, of a Sunday, Gavin Hamilton would walk up and down tending his cabbages and gooseberry bushes in sight of Daddy Auld's congregation, greatly to the scandal of the "unco guid." There was the village washing-green where Burns and Jean spoke first to each other. There was Johnny Dow's tavern, from the back parlour-window of which Burns used to sign to Jean to steal from her father's cottage. There was Poosie Nancy's, where the poet studied "The Jolly Beggars." There was Nance Tinnock's ale-house, from which Burns would step into the churchyard, his eye aglow with the humours of the "Holy Fair;" and directly opposite, the single room that Burns took for Jean when she was about to become a mother for the second time. There is the ruined castle where Mary Campbell used to meet Burns, and a few yards beyond, was the "Elbow," where Train says Burns and Richmond and Captain Montgomery came together in somewhat strange circumstances; and all within a compass, as we have said, of a hundred yards. There too, in the graveyard, lie dozens of men and women Burns knew and wrote about. His own infant daughters lie buried there; and above them lie the bones of old Armour, and next their graves is the tombstone of Jean's brother:—"To the memory of Robert Armour, many years a merchant in London, who died in that city on the 9th day of February, 1846, aged 62 years." Robert began life as a weaver, and died a rich man. In the graveyard, too, lies Gavin Hamilton, once known in the village as "the friend of the poor." Neither poor nor rich have put any memorial on his grave: but I have been told that this "careless desolation" is what Gavin desired might surround his resting-place. Standing in the shadow of the Church and looking round, we see that this sleeping hamlet gave up its very core to be the



theatre of Burns's life-drama ; the leading events of which were enacted within the small space of set scenery before us.

In the manse I was allowed to look through the Kirk-Session Records, and found them to contain very strange reading. The following items I take from the Mauchline (or "Machlin") Records, as material interesting to all Burns enthusiasts.

"APRIL 2ND, 1786.—The Session being informed that Jean Armour, an unmarried woman, is said to be with child, and that she has gone off from the place of late, to reside elsewhere, the Session think it their duty to enquire . . . . But appoint James Lamie and William Fisher to speak to the parents."

"APRIL 9TH, 1786.—James Lamie reports that he spoke to Mary Smith, mother to Jean Armour, who told him that she did not suspect her daughter to be with child, that she was gone to Paisley to see her friends, and would return soon."

"JUNE 18TH, 1786.—Jean Armour, called, compeared not, but sent a letter directed to the Minister, the tenor whereof follows :—

'I am heartily sorry that I have given and must give your Session trouble on my account. I acknowledge that I am with child and Robert Burns in Mossiel is the father. I am with great respect,

Your most humble servant,

(Signed) JEAN ARMOUR.

MACHLIN, 13TH JUNE, 1786.'

The officer is ordered to summond Robert Burns to attend this day eight days.

"JUNE 25TH, 1786.—Compeared Robert Burns and acknowledges himself the father of Jean Armour's child(ren).\*

(Signed) ROBERT BURNS."

"AUGUST 6TH, 1786.—Robert Burns, John Smith, Mary Lindsay, Jean Armour, and Agnes Auld, appeared before the Congregation professing their repentance for the sin of fornication, and they having each appeared two several Sabbaths formerly were this day rebuked and absolved from the scandal."†

"AUGUST 5TH, 1788.—Compeared Robert Burns with Jean Armour his alledged spouse. They both acknowledged their irregular marriage and their sorrow for that irregularity and desiring that the Session will take such steps as may seem to them proper in order to the solemn confirmation of the said marriage.

The Session taking this affair under their consideration agree that they both be rebuked for their acknowledged irregularity and that they

\*The letters in brackets appear to have been added in at a later time, in lighter ink than that employed for the rest of the word.

†There are no Session-Book entries about the two previous appearances of Burns, but we know from a letter of his to Richmond (Scott Douglas, IV. 134), that the date of one of these appearances was July 9th.



Aug. 5. Info for: Congress Robert Burns with Sean Connors 11.  
his alleged spouse they both acknowledge their irregular  
marriage and their son for that irregularly and  
claiming that the spouse will take such steps as may  
lead to them proper in order to the solemn confirmation  
of the said marriage.

William Hubbard Jr. P. W. B. Burns

Sean Connors

Mr. Burns gave a quince note for behoof of the poor  
9 Aug. Information was made from the fact that the state in  
the area of the church be that upon Monday first for behoof of  
the poor

be taken solemnly engaged to adhere faithfully to one another as husband and wife all the days of their life.

In regard the session have a tittle [*sic*] in Law to some fine for behoof of the Poor, they agree to refer to Mr. Burns his own generosity. The above sentence was accordingly executed, and the Session absolved the said parties from any scandal on this account.

WILLIAM AULD,  
MODERATOR.

(Signed) ROBERT BURNS.  
JEAN ARMOUR.

Mr. Burns gave a guinea note for behoof of the poor."

The reproduction here given shows Jean Armour's signature, which is not in our judgment in Mr. Auld's style of writing, nor in that of Burns, though Scott Douglas states his conviction that it is in the handwriting of the latter. Her autograph here is one of several facts that might be adduced to disprove the too common belief that Jean was illiterate when Burns married her.

Mrs. Lucas, a Mauchline dame of 92 years, replied as follows to my queries regarding the house in the "Elbow":—"I mind people keepin' cows in it, and I had heard that it had been a public-house." Mrs. Lucas remembers Jean Armour coming from Dumfriesshire to visit Janet Armour, the wife of one Lees, a joiner. "Mrs. Burns" she continued "was a decent, auldish woman, when I saw her—dark in the complexion." Since these words were taken down from Mrs. Lucas' lips, the old lady has died.

Mr. Hugh Gibb (aged 80), once a leader of "free-thought" movements in the district, spoke of a friend of his, Matthew Leerie, dead twenty years ago. He said Matthew had known Mary Campbell, when "she was a servant at Gavin Hamilton's, and reported her not a beauty, but decent-looking; slightly pox-marked." From Mr. Gibb's data it would be difficult to conclude that Matthew Leerie had indeed seen Mary. I find, however, that the Kirk Session books, under the date of "Jan. 11, 1787," mention "Matthew Leerie" as cited for being in debt. This may be Mr. Gibb's friend; and in that case we must suppose that Mr. Gibb, who is very infirm, makes an error of a good many years in calculating the date of Leerie's death.

Burns frequented Mauchline town, "off and on," from Martinmas, 1783, when he and his brother Gilbert entered on

possession of the Mossgiel Farm, (the farm-house has been recently modernised), until the Poet settled at Ellisland in Dumfriesshire. We may take it as certain that his acquaintance with Jean Armour and the other "Mauchline Belles" began in 1783, for the first thing he would do on entering a new district, would be to form the acquaintance of all the charming "fillettes" of the place. The most graphic picture of Burns in Mauchline is given in Hew Ainslie's lately reprinted "Pilgrimage." The scene referred to took place when Burns was in bad odour with the "Belles" and their parents. "When Burns was coming," said Jasper, "to get fun wi' the young fellows, he gaed aye at a braw spanking step, his staff in his han', an' his head heigh; but when ought black was in the win', his oak was in his oxter, the rim o' his hat laigh—wi' a look, bless us! would turn milk. I hae met him this gait mysel', an' then, by my certy, it would taen a buirdly chiel to say boo to him." "One night"—Hugh Anslie himself continues—"during the time his name was 'teased about in kintra clatter,' he met in the village a female friend, for whom he entertained a high respect; and understanding she had some distance to walk without any trysted companion, he offered to accompany her, provided she could get another to join them, 'for,' said he, 'I must not be seen with you alone, as I'm looked on just now in the country as tar.'"

This incident probably took place about the time of the first scandal regarding Jean Armour. In the Mauchline Parish Register I lately found the entry of Jean's birth, which occurred on the 25th of February, 1765.\* In the same Register is to be found an entry about Burns's brother John. Scott-Douglas tells us that John died in 1783 (Vol. VI. 408), and that "Mrs. Begg believed his remains were carried to Kirk Alloway for interment; and when her own remains were laid there in 1853, the gravedigger is said to have unearthed the bones of the boy, John, along with those of his father." All this appears to be a mistake. The Mauchline Register says:—"Died John Burns, Mossgiel, buried Nov. 1st, 1785"; and it adds that a second quality mortcloth was used at his funeral.

In "The Land of Burns" and several other books, pictures

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\* In the *Family Register of Burns*, the date given is February 27th, 1767. (See *Summary*.)

are given of the Montgomery Castle towards which Burns at Mossgiel would often turn longingly with thoughts of Highland Mary serving there. A ludicrous error has been made with regard to these pictures. They represent Coilsfield or Montgomery Castle, a building of semi-Italian design, begun in 1806 and finished in 1809. When the foundations of this structure were laid, the old historic castle of Montgomery, a hundred yards off, was razed to the ground. The current pictures represent nothing with which Mary Campbell can have had any association. Montgomery Castle lay in Tarbolton Parish. Beyond persistent local tradition, and a remark made by Mrs. Dunlop's daughter, there is little proof that Mary ever served in the place ; yet I hold generally to the old tradition. I do believe, for reasons which it is not my intention or duty to give fully at present, that Mary spent some time in service at Stairaird, a farm in the parish of Stair, near Montgomery Castle, and just divided from Mauchline parish by the river Ayr. To show that this belief is not due to mere assumption, I may quote one of the proofs I possess, namely, part of a letter from the Rev J. K. Hewison, of Rothesay, formerly Parish Minister of Stair. "In 1881, when Minister of Stair Parish, I was told of Highland Mary by an aged woman, Mrs. Janet M'Clymont, who died at Wyndford, Stair, on the 30th December, 1883. She said her mother was at school in that neighbourhood with Robert Burns, knew him intimately, and kept up her acquaintance with him in Tarbolton and Mauchline. I asked Mrs.



M'Clymont if her mother knew Highland Mary. She replied "ma' mither often spoke o' her acquaintance wi' Mary Campbell ; they were neebour lassies at the farm o' Stairaird." Those who, like the Editor of this volume, have thoroughly followed up the traces of Mary Campbell in Ayrshire, know that there are other reasons for supposing that this famous girl lived at Stairaird. I only advert to Stairaird and Mary's probable connexion with it, for this reason, that if we think of her as staying at Stairaird during the latter part of her friendship with Burns, then great force is given to a hitherto faint but undoubted tradition that Burns and Mary plighted their troth on the banks of Mauchline Burn, which flows into the Ayr at the very foot of the crag on which Stairaird Farm is perched.

Let us examine the current theories concerning the spot where this lovers' pledge took place. Because Burns has said "we met in a sequestered spot by the Banks of Ayr," numbers of people suppose that this betrothal took place actually on the Ayr itself: and to this day a thorn-tree is shown on the Ayr, under which Burns and Mary are said to have sat on that famous day. The thorn-tree has of course grown into repute in answer to the needs of myth. Burns says "by the Banks of Ayr." The Ayr, in that part of the country, is a river perhaps thirty yards broad. How could lovers clasp hands over that? Some Burns students perceived the absurdity of supposing that the parting took place on the Ayr itself; and casting about for a smaller stream (still blindly believing the vague tradition about Coilsfield to imply that all Mary's experiences in Ayrshire were confined to Coilsfield), selected the Fail, which bounds part of the Coilsfield estate, as the proper place for the scene. One of the earliest writers, if not the earliest writer, to take up this notion was the Rev. Hamilton Paul, who in 1819 used these words:—

"Let the traveller from Ayr to Mauchline pause at the spot where the Fail disembogues itself into the Ayr. Let him take his station near the neat little cottage on the sloping green at the side of the wood, and let him cast his eyes across the stream where the trees recede from one another and form a vista, on the grey rocks, which, mantled over with tangling shrubs, wild roses, heath and honeysuckle, project from the opposite side, and we will tell him that there, or thereabout, the Poet took his last farewell of his sweet Highland Mary."

In volume IV. of Paterson's six-volume "Burns" edited by Scott-Douglas, will be found a beautiful engraving from a sketch by Sam Bough, evidently drawn from the cottage indicated by Paul. The cottage itself figures in our own picture here, which was taken to supplement Sam Bough's sketch. Bough's sketch shows the Ayr at its junction with the Fail. Our engraving shows the Fail immediately above this junction.



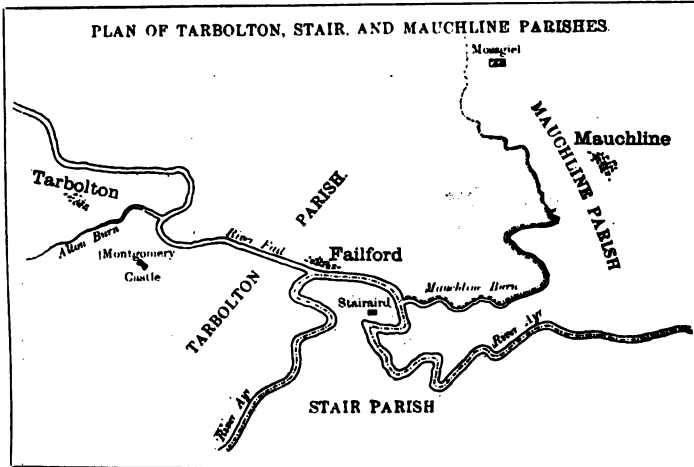
In studying the large survey map of this district, I was impressed with the idea that even the Fail would be too broad for two people to span with their arms; and I also became convinced that if the Fail were abandoned, only two other streams of the neighbourhood would remain as suiting the story at all—namely, the Alton (a tributary of the Fail), and the Mauchline Burn. This idea I reached before I gained any knowledge of Mary's having been at Stairaird.

I wrote to a Burns student of that neighbourhood, about the Fail, and he replied that the Mauchline Burn was just a ditch, unworthy of consideration, and that the Fail dried up so much in summer that two people could easily join hands over it. But I determined to go and see for myself, and thereby obtained another lesson about the necessity of examining with one's own eyes and ears, and hands and feet, in any enquiry of this sort.

I walked up the pretty Fail for some distance from its



junction with the Ayr, and found its water averaged a breadth of twelve feet, and never was narrower than ten feet. This was



in July. In May the stream would be broader. Common sense might solve the difficulty by saying that Burns and Mary, although they could not clasp hands over even ten or eight or six feet of water, would simply wade in a little. All they required was some quantity of running water between them. Even this plan is not likely to have been adopted on the Fail anywhere near its mouth, because the banks of the stream are quite open. The ancient village of Failford straggles up and down the junction of the river (on the further side of the Fail from the cottage), and any love-making on the rivulet here would have been preposterous. Mr Archibald Munro has noticed this, and therefore, in a *Scotsman* article published on October 7, 1891, he takes us to the Fail's tributary, the Alton, and says the plighting probably occurred on *that* stream. But the Alton joins the Fail a mile and a quarter from the Ayr; what, then, comes of Burns's statement that the betrothal was accomplished "by the Banks of the Ayr?" By this selective process of criticism we arrive at the Mauchline Burn as the only stream of the neighbourhood that fits in with the facts of the story. At the spot from which our picture of the Burn is taken, the rivulet averages a breadth of four feet. The water is covered in thickly with trees, and probably was so covered a hundred years ago; the spot is but a few yards from the ford which Mary had to



cross going to or coming from Stairaird, which overhangs it ; and no nook in Ayrshire could be sweeter or more appropriate for "a day of parting love." The reader can judge for himself if the Mauchline Burn looks like a ditch.

E. R.

## EARLY PORTRAITURE AND THE BURNS PORTRAITS.

**I**T has been generally allowed that of the legacies the past has bequeathed to us, the collections of portraits of the world's illustrious men are not the least valuable. In early Greece, nearly thirty centuries ago, when Homer, Hesiod, and "burning Sappho loved and sung," there were eminent sculptors. Long before the Christian era, Rome too had such men, probably young Greeks from Athens, who, attracted by the wealth and power of the Roman State, passed into Italy; we have, in consequence, busts of all of both nations who were most distinguished in statesmanship, war, art, and letters; which make us familiar with the facial traits of

"The great of old,  
The dead but sceptred sovereigns, who still rule  
Our spirits from their urns."

In the early dawn of our own history we have no record of art or artists; we have not the slightest pictorial tracings of our early warrior queen, Boadicea; but there is somewhere a bust of our patriot prince and ancient Silurian king, Caractacus, executed no doubt in Rome, whither he was carried prisoner, but eventually pardoned by the Roman Senate, for the crime of daring to defend his country.

From the period of the Roman occupation, seventeen centuries elapsed before we had a native School of Art in this country. The Romans themselves would be accompanied by artists of various kinds, probably gold and silver chasers, die cutters, coiners, and medallists—adjuncts of civilization—and whose works at a very early period formed, as it were, the mile-stones of history.

The Normans and Plantagenets must have had continental ~~artists as retainers~~ of their courts, for the portraits of those ~~which~~ good, bad, and indifferent, have come down to us; those ~~images~~ ~~we~~ must have found their way north of the Tweed, ~~to be in our own~~ in our own palace of Holyrood, paintings of the ~~faces~~ ~~of our~~ Scottish Kings? From Fergus the First

down to the Union of the Crowns, we have a very curious and somewhat shadowy group, amongst whom, perhaps the most interesting are the princes of the House of Stuart, a race of handsome men, sprung on the maternal side from the beautiful Elizabeth Mure of Rowallan. They are featured like her, with the exception of two of the line; and notwithstanding the lapse of time, the lineaments of the Stuarts can still be traced in the heads of our present Queen, her children, and grandchildren.

In the reigns of Henry the Eighth, Mary, and Elizabeth, there were many foreign painters in England—Italian, French and German. Sir Thomas More introduced Holbein to Henry, who settled upon him thirty pounds a year, in addition to what he was to receive for his works, which are still to be seen at Windsor Castle and Hampton Court Palace. Those who are curious as to the painters of this period may refer to Horace Walpole's "Anecdotes of Painting in England," which is a really interesting work to antiquarians especially.

The most distinguished of the artists who settled amongst us was Sir Anthony Vandyck. He came to England on the invitation of Charles the First, who had previously met him on the continent; he painted many well-known portraits of that monarch, and of the Royal Family, as well as most of the leading men and women of his time.

Following Vandyck came Sir Peter Lely, who also settled in London. He was known as the "Ladies' Painter" and transferred to canvas all the charms of the Court beauties of Charles the Second. Ladies' eyes, it would seem, had not till his time been done justice to: it is Pope, we think, who says of his pictures:—

"Along the canvas stole  
The dreamy eye that spoke the melting soul."

We have a few words to say of Sir Godfrey Kneller, the contemporary and successor of Lely, who settled in London in 1675. Amongst his most popular works is the collection of forty-three portraits, known as the Kit-Cat Club, painted for Tonson the bookseller; which Club was so called from the name of Christopher Cat in whose house the members met. Dryden, Addison, Prior, Pope, and Steele were painted by Kneller. Allusion has been made to the above painters, known and un-

known, for the simple reason that by one or other of them, have been painted all our more celebrated poets, essayists, and novelists from old Chaucer downwards.

Sir Joshua Reynolds, the recognised founder of the English School, and first President of the Royal Academy of London, was born in 1723, the year of Kneller's death, and thus, as Allan Cunningham remarks, was assured the continuity of Art in England. He painted all the celebrities of his day. We are familiar with the various portraits of his friend the gruff Sam Johnson. Oliver Goldsmith, Edmund Burke, Lawrence Sterne, R. B. Sheridan, David Garrick, and other great writers sat to Reynolds.

What Tonson did for the Kit-Cat Club—mostly literary men—John Murray, later on, did for our more modern poets. We give the following extract from Dr. Samuel Smiles.\*

"Mr. Murray about this time (1815) began to adorn his drawing-room with portraits of the distinguished men who sat at his table. His portraits included those of Gifford, by Hoppner, R.A.; Byron and Southey, by Phillipps; Scott and Washington Irving, by Stewart Newton; J. W. Croker, by Eddis, after Lawrence; Coleridge, Crabbe, Mrs. Somerville, Hallam, T. Moore, Lockhart, and others. In April, 1815, we find Thomas Phillipps, afterwards R.A., in communication with Mr. Murray, offering to paint for him a series of Kit-Cat size, at eighty guineas each; and in courses of time his pictures, together with those of John Jackson, R.A., formed a most interesting gallery of the great literary men of the time, including men and women of science, essayists, critics, Arctic voyagers, and discoverers in the regions of Central Africa." Byron and Southey were asked to sit for their portraits to Phillipps. Byron was willing, and even thought it an honour, but Southey pretended to grumble. To Miss Barker he wrote (9th November, 1815), "Here in London I can find time for nothing; and to make things worse, the devil, who owes me an old grudge, has made me sit to Phillipps for a portrait to Murray. I have in my time been tormented in this manner so often, and to such little purpose that I am half tempted to suppose the devil was the inventor of portrait painting." Is not this exquisite? We remember

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\* *Memoirs and Correspondence of the late John Murray, with an account of the origin of the house, 1768-1843*, by Samuel Smiles, LL.D. John Murray, London, Albermarle Street, 1891.

seeing in the great exhibition at Manchester, 1857, hanging side by side on a wall by themselves, portraits of Burns, Byron, Southey, and Coleridge—a singular conjunction of eminent men. It is with our great authors we are at present more immediately concerned, men of more enduring celebrity than kings and queens, or even warriors and statesmen—those who from century to century have built up what may be regarded as the finest literature in the world. We would not be without our books, for

“Books we know  
Are a substantial world ;  
Round them with tendrils strong as flesh and blood,  
Our pastime and our happiness will grow.”

We have had of late years in London and elsewhere, many and various exhibitions—Industrial, Military, Naval, Indian, Forestry, Fisheries, &c., &c. Let us hope the day may not be far distant, when we may have collected under one roof portraits of the representatives of Literature and the Fine Arts—the poets, painters, sculptors, musicians, and architects of our own country. Such a display, would at least, be a tribute to their memory, and a grateful recognition of the valuable works we have inherited from them.

With these perfunctory remarks, we will now say a few words upon Burns and his Portraits.

Burns's visit to Edinburgh was the crowning episode of his life, and surely the most singular revelation in literary history. His affairs at the time were, humanly speaking, at the lowest ebb, and Dr. Blacklock's letter opened up to him new hopes and possibilities. He reached Edinburgh in November, 1786. Having previously met Dugald Stewart at his country house of Catrine Bank, near Mauchline, he was soon made known personally to the best men of the time. We can picture this imperial soul leaving the plough-tail to hold his own, and more than his own, in conversation with grave Divines, University Professors, and men learned in the law ; and to ruffle it with noted wits, like the gay Duchess of Gordon and Harry Erskine, at the tables of a Society, said at that period to be the most polished in Europe.

Busy for a time in attending to the first Edinburgh edition of his works, he also made visits to the South and North of

Scotland, which he has described in a "Journal," and in his correspondence. The literary capital did what it could for Burns; the first Edinburgh edition, according to Dr. Currie, realized nine hundred pounds, which after all expenses were paid left him in possession of a very handsome sum—about six hundred pounds. Long before he left town he must have felt wearied of its pleasures, and while ruminating on other years and other scenes, his heart, no doubt, would frequently yearn for Ayrshire's green solitudes, and the friends of his earlier youth. We know nothing of his later expectations in town, if indeed, he had any. In his heart of hearts he must have known, that the only thing possible for him was a return to the simplicity of rural life, and he made arrangements accordingly. He was right, for had he remained in town, where would have been his correspondence with Thomson, and the glorious legacy of song he bequeathed to his country? Amongst other things, we are indebted to Edinburgh for the principal portraits of Burns. In the first number of the *Burns Chronicle* there appears a most masterly article on the several portraits, by D. W. Stevenson, R.S.A., Sculptor, Edinburgh. It is written with great judgment and discrimination, and may well, on that subject, be considered as final; anything we can say will only emphasize the conclusions he has arrived at.

Before the introduction of Photography, portrait painters, while retaining the general character of a head, also worked up to a certain classical ideal, and were therefore, not so literally true to nature as such works are expected to be now, since they have the absolute certainty of photographs to contend with. We have never seen a life-size portrait by Nasmyth, and his portrait of Burns is of cabinet size. It is a very bright and pleasing portrait of our Poet: it was acknowledged, however, by his contemporaries to be over refined. Sir Walter Scott in speaking of it—and no doubt he would also be expressing the opinion of many who had seen and even spoken to Burns—says that it represents the Poet as if seen in *perspective*. Now in relation to the picture, this is a very significant word and denotes much, as for instance, a softening down of the features as if seen at some short distance, and to which its cabinet size would partly contribute. Beugo, when engraving it for the first Edinburgh edition, had sittings from the Poet, and endeavoured

to amend this by giving more mass to the features and toning down the "lines of beauty and grace," which is evident to all who compare the engraving with the picture. The alterations were not likely to satisfy Nasmyth, but, bating these slight differences, the portrait is an admirable representation of the general appearance and character of Burns.

We were very much impressed on first seeing Skirving's fine head of Burns. It is somewhere stated that Skirving was very frequently in the Poet's company: he may have met him with Nasmyth, or in one or other of the various social clubs then abounding in Edinburgh. Sympathetic souls ever know where to find each other both at labour and refreshment, and Skirving, a keen observer of character, would have many opportunities of studying the Bard in his ever varying moods. It is not recorded that he ever formally sat to him, but the Artist has, notwithstanding, succeeded in giving us a very fine head. This work is in crayons on greyish toned paper, and in producing it the artist would proceed somewhat in the following way. Carefully and in exact proportion he would, from Nasmyth's portrait, extend the features to the size of life, then alter or amend the lines according to the conception he had formed of the poet's head. Necessarily, of course, the position of the head is exactly the same as Nasmyth's, and we are enabled to trace the difference between the one and the other. Skirving gives quite another phase of the poet's character; the countenance is overshadowed by a not unpleasing sadness, not unlikely conjured up by memories of the past, or fears for the future—the mood of his fine song,

*"The gloomy night is gathering fast."*

The only fault of this head, if it be one, is that the eyes seem too small, for we know the poet's eyes were large and striking, and in his deeply emotional moments, or when his electric blood was stirred, they blazed and coruscated like twin stars. The frontal ridge, (or what phrenologists call the perceptive faculties), is here more developed than in Nasmyth. We have frequently observed this as a strong feature in the portraits of distinguished men, notably so, for instance, in those of Professor Wilson and Thomas Carlyle. The latter's brow beetled above his keen blue eyes like a cliff above the sea; in Burns, this feature is by no means so marked, still, Skirving has given development to it. This characteristic, a firmer



mouth, the hair thicker and less wavy, a squarer jaw, and a more compactly built head, form its more prominent characteristics. It is well and gracefully drawn, and finished with much elegance and delicacy of touch. This much prized work is now in the possession of Sir Theodore Martin.

The portrait by Peter Taylor, at present in the Scottish National Portrait Gallery, Queen Street, Edinburgh, is a work of some interest, inasmuch as Burns gave sittings for it. It is the work of a young man of much promise, but evidently inexperienced. It wants the electric flash of Nasmyth, all that expresses the soul in the countenance, and looks not exactly the man whose conversation in the hey-day of triumphant youth carried the ladies of Edinburgh off their feet. It undoubtedly resembles the poet, but cannot be regarded as at all satisfactory. As for the testimony of Sir Walter Scott, Mrs. Macle hose, the Ettrick Shepherd, and others, it does not count for much. The picture was so long laid aside that it eventually came upon them with all the force of novelty, and we are naturally strongly impressed with the unexpected; but this work must be judged from its inherent merits and in relation to the other portraits, at least to Nasmyth's and Skirving's. We can scarcely accept of the opinions of those who, in matters of art, hardly understand the relation of one line to another, and the parties concerned, could only, thirty-three years after the poet's death, talk and write of it, not in detail, but as it impressed them generally. Mr. Stevenson has put the matter in a sentence, when he says that as a portrait of Burns it is more interesting than valuable.

Some months ago, the ivory miniature, painted by Reid at Dumfries, in 1795, was added to the collection of National Portraits in Queen Street, Edinburgh.\* This is undoubtedly the portrait alluded to by Burns (Jany. 29th, 1796) in a letter to Mrs. Riddell: it is a profile showing the left side of the face. Seven years had elapsed from the time of his sitting to Nasmyth, and the vicissitudes and trials of life have left their impress upon his brow: though still young his features are harder, the eye more sunk but still brilliant, and the lips thinner and more compressed. An additional feature is the small black whisker which comes down to the lobe of the ear, as was the fashion of the time, the

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\* A bequest from the Watson collection.

hair, too, is less bulky and with a feeling of grey in it. With regard to the dress, the coat is blue and high-collared, with the regular lapel of the period; the vest light and cross-striped as in the other portraits. Underneath, on paper faded to a dim yellow, is written in the Poet's well known hand, "R. Burns, Excise-Officer." This small picture is in very good preservation, and its inherent merits prove it to be genuine.

The Miers silhouette we have always regarded as excellent, and it accentuates the portraits of Nasmyth, Skirving, and Reid.

Nasmyth's first portrait was presented by himself to Mrs. Burns, and was bequeathed to the Scottish Nation by the last surviving son, Colonel William Nicol Burns, and is now in the National Gallery, Edinburgh. Of this picture, Nasmyth made two replicas, one of which is in the National Portrait Gallery, London. The other he presented to a favourite pupil on her marriage, and is now at Auchendrane, near Ayr. This latter work is said to have been retouched by Sir Henry Raeburn.

There is also Nasmyth's Cabinet whole length—representing him as he appeared on the streets of Edinburgh, in buckskins and top boots, and the soft felt hat he usually wore—in the National Gallery, Edinburgh.

Of the many engravings, that by Walker and Cousins, published in 1830, is by far the finest: it is even more animated and brilliant than the picture itself, and Nasmyth was delighted with it. This engraving is the size of the portrait. On the same scale, there is also an etching of Skirving's fine head.

It is much to be regretted that Raeburn did not paint Burns. Had he done so, it would have been the portrait of the century. There is no record of their ever even having met. Raeburn, after a sojourn of three years in Italy, returned to Edinburgh late in 1787, and Burns left it in the spring of 1788, and they seem never to have been brought together. A Raeburn portrait could not possibly have gone amissing; both the poet and painter would have afterwards spoken of it. Professor Wilson (Christopher North) one of Burns's most enthusiastic admirers, was, in his young days, a frequent and welcome guest at Raeburn's table, and nothing whatever seems to have transpired about a portrait by Sir Henry. We may therefore dismiss the matter as inadmissible.

It is not to be expected now that any new and original por-

trait of Burns will turn up ; we know them all, and they are in safe keeping. We have four of them, apart from the silhouette, for three of which he gave sittings ; and although at first he had an aversion to being painted, he is in reality better represented than the great majority of poets. Skirving's head is the most poetic of them all, and may come to be regarded as the typical portrait of Burns.

ALEX. S. MACKAY.



REMINISCENCES OF ROBERT BURNS,  
WITH SOME ACCOUNT OF HIS PORTRAITS.

THE interesting article on the "Portraits of Burns" in your first number, by D. W. Stevenson, R.S.A., the well-known sculptor in Edinburgh, prompts me to send you my father's recollections of Burns, as well as his opinion of the Taylor Portrait when first made public, a portrait which he and others then living in Edinburgh, who had often seen Burns, refused to accept as at all like the poet. It is only in recent years that I have realised how important his testimony might be considered, and as there are so few contemporary reminiscences of Burns I gladly avail myself of your publication to lay them before your readers.

It was my good fortune to be one of the younger members of a family where the genius and poetry of Burns were greatly appreciated. My father in his younger days had several times seen Burns himself, and knowing his poems and songs off by heart he aptly quoted them on all suitable occasions. Often during the last twenty years of his life have I heard his vivid description of the time and place when and where he first saw Robert Burns, and it was always a treat to hear him recite his poems, or sing his songs, both of which he did with a broad Scots accent, and with great enthusiasm, as well as dramatic effect. He was a native of Kelso, on the romantic banks of the Tweed, where he spent all his early years, being educated at the Kelso Grammar School. He remembered Scott's younger brother being at the school at the same time, and often saw Walter Scott at Kelso, and afterwards in Edinburgh.

As my father grew up he would no doubt hear a great deal about Burns's poems, as they were well known on the Borders long before their fame reached the general public. At any rate he soon became familiar with them, for when on a visit, early in May, 1787, to his uncle, Mr William Gladstaines, who lived in the neighbouring town of Duns, he found a copy of the Edinburgh edition which had just been published along with the first engraved portrait of the Poet. One afternoon as he was sitting on the sill in the recess of the window in the parlour of his uncle's house reading this new edition of Burns's poems, who

should be shown in but Burns himself! He had come in with the father of his young Edinburgh friend, Robert Ainslie, with whom he was staying in the immediate neighbourhood of Duns, and who had brought him in to see my father's uncle who was one of the principal residents in the town. One or two others had also come in with them, and as they sat round the table talking and sipping their toddy—the usual hospitality when a call was made in those days—my father sat quietly listening to their conversation. He closely watched the Poet and compared him with the portrait in the book, delighted to have this chance of seeing the author and the portrait at the same time. His description of Burns was that he was tall, and not stoutly but strongly built, of very dark complexion, and with large brilliant black eyes that sparkled as he spoke in a wonderful manner. When I once asked my father about their conversation he said that he did not remember much about it, except that it was mostly about farming and the people of the neighbourhood, and that he was content to sit and look at Burns as the author of the wonderful poems he had just been reading. The next morning being Sunday, my father again saw him as he was entering the Parish church-yard with the Ainslies, and as their pew in the church was next to his uncle's, he managed to sit on the side nearest them, and when they stood up to pray—there being only the division of the pew between him and Burns—he contrived to let his elbow touch Burns's that he might be able to say that “he had touched the poet!” In confirmation of this I may mention that I have still the piece of paper on which I copied a paragraph from the “*Glasgow Citizen*” of the 10th August, 1844, in reference to the Burns Festival of that date, in which it was stated that “The following interesting reminiscence was appended to the signature of a gentleman in Liverpool ordering a copy of to-day's *Citizen* :—‘Ane wha rubbed shoulders wi' the poet i' the Auld Kirk o' Dunse, in 1787, o' whilk he is no' a little proud.’” My father was much amused that the editor had thought it worth while to put this into his paper.

It may be also interesting to state that my father noticed an incident in the church on this occasion, of Burns, when the sermon was being preached, pulling a piece of paper out of his pocket, and after writing something on it, passing it to Miss Ainslie, who was sitting next to him. The meaning of this only

came out in after years, when Robert Ainslie told the story of his sister being alarmed at the violent words of the preacher (old Dr. Bowmaker, to whom Burns alludes in his diary of this time) denouncing "obstinate sinners," upon which Burns, noticing Miss Ainslie hunting up the text, wrote on the paper the following epigram :—

"Fair maid, you need not take the hint,  
Nor idle texts pursue,  
'Twas guilty sinners that he meant,  
Not angels such as you !"

As Burns was in Duns and the neighbourhood for some time, my father had other opportunities of seeing him. One of these I well remember hearing thus described:—One bright May morning my father was tempted to go out about six o'clock, his object being to ascend to the top of Duns Law, from which is a splendid view of the Cheviot Hills and the whole "valley of the Merse," with the tall steeple and high arched bridge of Berwick-on-Tweed on the horizon. When he reached the top, he saw Burns lying down on the grass, a little way off, with his elbows on the ground and his chin and head supported by his hands, evidently lost in a reverie, as he gazed at the lovely scene before him. Burns, evidently observing some one approaching, suddenly sprang to his feet, and walked away as if he did not wish his thoughts to be disturbed.

There are still some of my father's old friends living who remember what I have related above, and especially the earnest way in which he used to relate how Burns, in one of his walks with Robert Ainslie, crossed the Border, and when he first trod on English ground, he doffed his hat, and then kneeling, reverently repeated the last two verses from his "Cottars' Saturday Night," which my father, in telling the story would repeat as earnestly as if he himself were inspired with the noble words in which Burns has apostrophised his native land.

Among his other recollections of Burns, he used to speak of the appearance in Edinburgh, long after the Poet's death, of a supposed portrait of Burns, by Peter Taylor. Fortunately, in addition to my own recollection of this, I have a record of it in my father's hand-writing, written at the time, as well as a long letter written in 1851, to his old friend Alexander Ireland of Manchester, who had often heard my father tell the story of his seeing Burns ; and at his request he wrote out his account of

the Taylor Portrait in order that Mr. Ireland might send it to Mr. Robert Chambers in Edinburgh. About ten years ago the son of Mr. Chambers in looking over his father's papers relating to Burns, found this letter, and noticing that it was addressed to Mr. Ireland (who was a great friend of the Chambers), he returned it to him, thinking he would like to re-possess it. Mr. Ireland then kindly sent it on to me, knowing that I would be greatly pleased to read it, as it would revive and confirm all my own recollections of the familiar story it contained. Mr. Ireland is still well and hearty, though over 80 years of age, and is able to confirm all I have written. We have been life-long friends, as our fathers were before us, when they both lived in Edinburgh. The letter is rather long, but so interesting in itself that I make no apology for quoting it in full, especially as it gives quite a different opinion of this picture as a likeness of Burns, from those quoted by Mr. Stevenson from the *Edinburgh Literary Journal* of 1829:—

THE ELMS, TOXTETH PARK,  
LIVERPOOL, 27TH APRIL, 1851.

“Mr Alexander Ireland,

“MY DEAR SIR,—In obedience to your request I herewith send you a few lines on the subject of the supposed, or as I should rather say spurious, likeness of our great poet, intended to be palmed on the public as an original and correct likeness. That Mr. Aitkin, the partner of Constable, believed it to be what the painter or possessor of it represented I have no doubt; but that he was imposed on I am equally sure, and for the following reasons:—

“When living in Edinburgh in 1829, my friend, Mr. John Aitkin, called and requested me to go with him and see a portrait of a personage that I should soon recognise. I accompanied him to the back office in Waterloo Place, where hung a painting of a person. I looked at it, but I did not recognise any resemblance to anyone I had ever seen, and told him so, when he said,—

“‘You don't perceive any resemblance to Robert Burns?’

“‘No,’ I repeated, ‘not the smallest.’ ‘That is very odd,’ he said in a tone of surprise and disappointment, adding, ‘I was in hopes of having your testimonial to its correctness, and had made up my mind to present you with a copy of it framed in the manner of the one before you.’

“My reply to that was that I would never hang it up in my house as a picture of Burns. Indeed, I told him I feared he had been imposed upon. He then asked me if I knew Dr. John M'Kenzie, surgeon, an old acquaintance of Burns? I told him I did, and intimately, on which he asked me if I would get him to call and see the picture. I replied that I would be glad to do so, and that I should not mention a

syllable of it to him, or influence his opinion in any way on the subject—a subject which I considered, so to speak, all but a sacred one.

“I sent for the Doctor, who soon made his appearance. I then introduced him to Mr. Aitkin, and left them together. The former returned in a few minutes, my office being close to Constable’s. Like myself, he not only could trace no resemblance, but added that it could never have been intended for Burns, and this he told to Mr. Aitkin. I then begged Dr. M’Kenzie to see Mr. William Tennant, who married the daughter of Dr. Dalrymple (‘Dalrymple mild’), and whose opinion would go far to confirm ours, should we be correct. Mr. Tennant’s testimony in all respects coincided with my own and Dr. M’Kenzie’s. As with the Doctor, not a hint of the subject was given to Mr. Tennant; indeed, he considered it a joke, and could not speak of it for laughing.

“I then proposed that we three should take the liberty to call on Mr. Nasmyth, who resided in Queen Street. We did so, and on mentioning our errand we were most cordially received by the venerable artist. He ran through the whole history of his engagement with Creech to take Burns’s likeness with a view to embellish the title page of the Edinburgh edition, which he then was preparing for publication. Mr. Nasmyth further told us he felt unwilling to undertake the task, he not being a portrait but a landscape painter. There being at that time no good hand at that in Edinburgh, on Mr. Creech pressing him earnestly, he consented, and with a view to becoming acquainted with the *phiz* of the bard, as he expressed it, the two were engaged to meet next morning at Creech’s at breakfast. They then set out on a pilgrimage to the Pentlands, and down the Esk to Roslin, Hawthornden, and Lasswade, and returned with the publisher to supper. Having progressed thus far, next morning the artist commenced his work, which, by the way, as he informed us, never was entirely finished; for having got so far in the sketching of the picture, and being himself (Mr N.) so much pleased with it, he was afraid to proceed any further, lest he should spoil it, and nothing more was done to it. Such is the true history of the only likeness ever made of the poet, as Mr. Nasmyth informed us he had never heard of any other; and as to the one in the possession of Constable’s house, on the artist’s name being mentioned—I think it was a Mr. Taylor, of Leith—he said he knew him, and that he never pretended to be otherwise than a coach painter.

“I might mention that Dr. M’Kenzie and Mr. William Tennant were Ayrshire men, and knew the poet well, especially the former. Being in Dunse in 1787, just after the publication of the first Edinburgh edition, Burns himself being there at the time on a visit to the family of his friend Robert Ainslie, of Berrywell, near Dunse, the writer often saw the poet, and sitting on the sill of a window in the same room at a friend’s, where Burns, with several other respectable inhabitants of the town, were conversing, and having the volume in my hand, I occasionally looked at the picture and then at the poet, and wondered at the resemblance. Mr Ainslie told me, on mentioning our proceedings anent the Constable picture, that he knew of no such picture; that Nasmyth’s was



a good likeness of the features of the poet; 'but, in my opinion,' he continued, 'no painter living could take it, none being able to give that expressive flash of the eye that Burns possessed.' He never witnessed such an eye."

The letter concludes with:—

"I have often told you of the extraordinary meeting of myself with Burns's 'young friend' Andrew Aitkin, and Mr. Nasmyth, the writer having been introduced to Mr. Aitkin by Dr. Gairdner (son-in-law of Mr. Tennant already mentioned) on board the steam packet from Leith to London, and of our being joined by Mr. Bruce, the son of one of the poet's heroines—I have forgotten the name of the song, but it goes, 'I lo'ed her mickle and lang.'† This meeting should it be of any use to Mr Chambers, I will give some other time—the above being as much as I can do at present, being pretty well for one bordering on eighty years. Give my regards to Mr. Chambers; he will remember me, having once ciceroned him and his lady in Liverpool, and I have called on him since at his office in Edinburgh. Trusting the above may prove useful to the publisher and author of the life and writings of the poet,—I remain, dear sir, yours,

"WILLIAM HALL."

After receiving the above letter from Mr. Ireland, I remembered that I had amongst my father's old papers, the original pamphlet issued by Constable, entitled—"Unpublished Remains of Robert Burns,—Lockhart's third edition of his life,—Account of a lately discovered portrait, with letters concerning it." This seems to have been issued as an advertisement as it is stated on the reverse side of the title page, "Extracted from the Edinburgh Literary Journal, No. 54," (published 21 November, 1829). My father has added some foot notes of his own, evidently written at the time. After giving a description of the newly discovered portrait, the writer says that "it was painted by the late Peter Taylor, an artist of considerable celebrity at the time of Burns's visit to Edinburgh in 1786," and that "Buchan, Bonar, and Nasmyth were his contemporaries, and entertained the highest respect for his abilities, &c."—all of which, as we have seen above, is quite incorrect so far as Nasmyth is concerned. The account altogether reads very much like one of Lockhart's random statements, for which he was so celebrated, and which Chambers, Scott Douglas, and others have corrected. In reference to the letters quoted in favour of the picture, and the fact that the writers received copies of the engraving—my father writes at the foot of the

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† "*She's fair and fause.*"—[ED.]

page,—“A bribe! they offered me a copy of the print enclosed in an elegant frame.” This is signed with his initials “W. H.” Then in reference to these letters and others which are not quoted in the pamphlet, it is said, “They all agree in speaking of the portrait as amazingly like the original.” To this my father adds another note thus :—

“It is somewhat remarkable that the respectable publishers of this print could not procure, though strongly urged to do so, the concurrence of several intimate friends of the poet then alive, namely—Dr. John M’Kenzie, Mr. Nasmyth, Mr. Robert Ainslie, and Mr. William Tennant. Mr. Syme’s account of it, as his son informed me, was anything but flattering. I also, who had often seen the poet, was strongly urged to lend my testimony to the likeness, but I could not do so, not being able to perceive any. The first four named gentlemen, all of them intimately acquainted with Burns, laughed at the idea of it being thought a likeness.” W.H.

This portrait was engraved by J. Horsburg, and published by Constable, in 1830, and caused considerable discussion in Edinburgh, but it was generally condemned as an impossible likeness of Burns. Some thought the portrait rather like Gilbert Burns, but he was not considered to be like his brother the Poet. The supposed artist does not seem to have painted any other likeness that is known, and this one at the best is a very poor work of Art. The original oil painting is still in the National Portrait Gallery in Queen Street, Edinburgh, where I first saw it in 1887, when it was exhibited after its return from Australia, where it had been for some years. I have seen it several times since, but only think it interesting as an illustration of the discussion which it has raised. Any one who wants to see the difference between it and Nasmyth’s can easily do so by looking at the two engravings of them in last year’s *Chronicle*, or better still by looking at the two originals in Edinburgh, and they will at once perceive that as Burns was only 27 when they were both taken, he could not be like both of them! Taylor’s looks much older than the other, and gives no indication of the man who charmed every one who saw him, and whose eyes “literally glowed,” as Scott himself has described them, a characteristic which one can easily imagine from Nasmyth’s original painting, or Walker’s beautiful engraving of it. I quite agree with what Mr. Stevenson says about the Skirving portrait having “a charm of its own.” I have always understood that Skirving drew it at the suggestion of Burns’s family, as they were

dissatisfied with the Nasmyth portrait as looking too smooth and refined—forgetting that it was taken after Burns had been living six months in Edinburgh, and moving in good society. Skirving, it is supposed, must often have seen Burns before he went to Italy, as he only returned to Scotland after Burns's death. He has at any rate produced a wonderful portrait showing more marked features and more force of character than the Nasmyth likeness. Skirving would never part with the picture, but after his death, in 1819, Sir John Rennie purchased it, and afterwards it became the property of his son, Mr. George Rennie, and in 1881 it was purchased by Sir Theodore Martin, who considers it superior to Nasmyth's, and that Skirving must have seen Burns or he never could have produced such a portrait. By a lucky accident I bought a small photograph of it—but how procured I do not know—in the Burns monument in Edinburgh, in 1878, and afterwards when I tried to get a larger one I was told the sale of them had been stopped. There is a large one in the National Portrait Gallery in Edinburgh, but it is much faded. I have never seen a good engraving of it or one that gave one any idea of the original. There was lately a photo-gravure taken of it, but the number printed was very limited. It is a pity it is not published or better known, as it well deserves to be.\*

Before closing these reminiscences I would like to put on record the strong opinion my father always expressed of the unfairness of Lockhart's *Life of Burns*, inasmuch as he grossly exaggerated his faults, and made many statements about him to his discredit which turned out to be untrue, and many of which he had to retract. In fact I never heard my father mention the name of the biographer without calling him that "blackguard Lockhart!" At the time I heard this there were, of course, other charges against him, especially his unfounded and scandalous attack on the Ballantynes, both as to their social position and financial honesty, which caused such a bitter discussion in Edinburgh on the appearance of his *Life of Scott*, and in which Robert Chambers always declared Lockhart to be "wholly wrong." In Scott's *Diary*, lately published, there is not a word of blame cast on the Ballantynes, though it covers all the time of their mutual troubles. There is, however, an

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\* Messrs Blackie published a large engraving of it in 1866.—[ED.]

allusion to Lockhart having a "*wicked wit*," and this was his well-known character. Disraeli, in one of his letters to his sister in 1836, says,—“I am to meet Lockhart ; he is known in society as ‘the viper,’ but if he tries to sting me he will find my heel of iron.” It is the fashion to overpraise Lockhart’s biographies without noticing these drawbacks. In Scott Douglas’s last edition of the *Life of Burns*, he still points out a good many mis-statements of facts. Burns had faults enough without having them exaggerated.

I will close with an interesting incident which I remember happening in 1842, when attending a lecture with my father at the Mechanics’ Institution in Liverpool, by Charles Cowden Clarke, the well-known friend of Keats and other literary men of his time. The lecture was on the British poets, one of whom was “Robert Burns,” and after quoting and praising his poetry he began, (as is the fashion still with some people), to moralise about him, when my father gave an expressive exclamation of dissent peculiar to himself. Then Cowden Clarke, with his jolly face, looked up amused, as much as to say, “Well, I like that ; anything more ?” and then went on with the lecture. As I was coming out of the lecture hall, and passing the door of the committee-room, Cowden Clark came up and exclaimed to Dr W. B. Hodgson, the secretary, (afterwards Professor of Political Economy at Edinburgh University), “I would give anything to know the gentleman who made that exclamation.” Seeing me, Dr Hodgson, who knew it was my father, asked me to find him and bring him in, which I did, and after a good laugh and a chat, Mr Clarke being interested to hear that my father was not only an admirer of Burns, but had actually seen him, their interview ended in my father inviting Mr Clark and Dr Hodgson to supper, promising Mr Clarke a glass of whisky toddy out of Burns’s wine glass, of which he was the proud possessor ! There was a great deal of interesting conversation about Burns and other celebrities, which I, as a young man greatly enjoyed, especially the singing by Mr Clarke of Canning’s song of “*The University of Gottingen*.” When the Burns glass was produced, of course Cowden Clarke was asked to give a toast. He was a large man with a large expressive countenance, and as we watched him he set us all in a roar with the comical way in which he simply rolled his eyes round the glass and drank it

off in silence. This incident led to other visits from him, and afterwards we heard that the next time he delivered the same lecture he introduced the story of the interruption from the gentleman who had seen Robert Burns.

ROBERT C. HALL.

LIVERPOOL, Nov., 1892.



## NOTES ON THE FIRST AND EARLY EDITIONS.

**B**EYOND all doubt Burns was a book-lover—his oft quoted and much mis-read epigram on an unread, much worm-eaten, splendidly bound Shakespeare in an Earl's library notwithstanding. The familiar lines :—

“Through and through the inspired leaves,  
Ye maggots make your windings,  
But Oh ! respect his lordship's taste,  
And spare the golden bindings,”

are not a protest against the handicraft of the bookbinder, but rather a protest against the vulgar display of material wealth, where that of brain and hand is thrown on the shelf to be idly stared at, like the chimpanzee in the Zoological Gardens. In a letter to Miss Chalmers, the Poet says,—“I have taken tooth and nail to the Bible . . . It is really a glorious book. I sent for my bookbinder to-day, and ordered him to get me an octavo Bible in sheets, the best paper and print in town [Edinburgh], and bind it with all the elegance of his craft.” In the following July, he sends a conditional order to Peter Hill for *Banks's New and Complete Christian's Family Bible*, published by Cooke. “You will know the character of the performance, as some numbers of it are published : and if it is really what it pretends to be, set me down as a subscriber.” In the same letter, he says,—“I am going to trouble you with further commissions. I call it troubling you—because I want only books ; the cheapest way the best ; so you may have to hunt for them in the evening auctions. I want Smollett's works for the sake of his incomparable humour, but, as I said, the veriest ordinary copies will serve me. I am nice only in the appearance of my poets.” In writing to Beugo, who engraved his portrait for the first Edinburgh edition of the Poems, Burns said, “When you finish any head, I should like to have a proof copy of it,” and to another correspondent, regarding Ainslie's Map of Scotland, he said, “Secure me one of the earliest impressions of the plate.”

It cannot be said that the get-up of his own books was not influenced by his own taste. That John Wilson was a capable

printer, goes without saying, but *Poems, chiefly in the Scottish Dialect*, was the first really beautiful book he produced. It was the model and pattern of all that followed from his press, and it remains the high-water mark of his art. *Fraser's Sermons*, with prefaces by the ministers of Kilmarnock—Russell and Robertson—if a solid, is a somewhat lean performance, remarkable only, if remarkable at all, for the spacing of the type—preceded the poems by one year. In 1787 followed *Campbell's Poems*, and *Russell's Reasons for our Lord's Agony in the Garden*, the latter of which ran through several editions, and was embellished with the same border which Wilson first used on the title page of the poems which keep his name alive to this day. In the following year, followed the *Poems of Lapraik*; and in 1789 came the *Poems of David Sillar*, and *Milton's Paradise Lost*; the *Poems of Janet Little* not appearing till 1792, when the border was, for some reason or other, dispensed with. That Burns influenced the work of his printers in a noble way there can be no manner of doubt. Not only were his simple but expressive title pages improvements on previous performances of the kind, but his hand is apparent in the general style and taste of both the Kilmarnock edition and the Edinburgh editions of Creech that followed. Creech's best books are his *Burnses*; and of these the "skinking" edition of the *Poems* (1787), which gives the portrait in the best state of the plate, is most prized by collectors.

The Kilmarnock edition, so well known by M'Kie's *fac-simile*, is an octavo; that is to say, it measures nine inches high by five and three-quarter inches wide. It was issued in blue paper boards with white back, and printed label of same colour pasted thereon; but copies exist—probably those first issued—in blue paper wrappers. The former is in the style of the Sillar and Lapraik; the latter, in the style of the Janet Little poems. Copies in either style are rarely met with. A perfect copy with the label on the back, as issued by the publisher, would be a *rara avis* indeed. Few such copies are known to bibliophiles; and the majority of bound copies have, in the first instance, passed through the hands of a provincial bookbinder, whose main object in cutting down the margins, in penny wise and pound foolish fashion, was economy. The copies bound

in the more expensive materials are the shortest, for the reason that they have generally been bound a second time. Economy was the order of the day, and to this end the margins of books were ruthlessly sacrificed. Burns, we know, presented copies of his poems to friends ; but we do not remember of his having had any copies specially bound for them. Six editions were published in his lifetime ; the last, in the particulars of paper and printing, being inferior to none of its forerunners, or, for that matter, to any Scottish book of its period. That they had ample margins, and were models of style and taste, make it all the more regrettable that but few copies have come down to us intact ; almost all, including even some of the copies that Burns inscribed with his own hand, have been mutilated by the knife of the binder. "Old, sinful Smellie," as Burns endearingly calls the printer of the first Edinburgh edition, and who was styled "my learned printer" by Lord Monboddo, had the copy, which Burns inscribed "To Mr. Smellie, with the author's compliments," bound in calf and shortened by an inch ; and the good sister of the good Glencairn—to whom Currie presented one of the ten thick paper copies of the Liverpool edition (printed for those who had befriended the Poet), and which bore the inscription, "For the Right Honble. Lady E. Cunningham, from her faithful and obedt. servt., the Editor"—had nearly as much taken off the margins by the binder. It shows the practice of the time, that the librarian of the Athenæum Library, Liverpool, himself a book-binder to trade, and who otherwise might have been expected to protect from the vandals the biographer's own copy, instead of having the unique gift of Dr. Currie's son "bound in all the elegance of his craft," had it badly cut and cheaply bound.

Of all the editions of Burns, the 1786 Kilmarnock edition is the most prized by bibliophiles, and the most difficult to procure in anything like perfect condition. The margins, as with most of Wilson's books, are ample ; and, without being cut into the quick, as the early editions of Shakespeare not infrequently are, copies may be shortened quite two inches. In the British Museum there are two copies of the book. That purchased in 1850 from the Perry collection, and which has a name cut from the top of the title page, has the blanks in the text filled in and the misprints, which are few, corrected in the hand of the Poet.



It measures eight inches, while the second copy is two-eighths taller. The shortest copy on the record is under seven inches, and the tallest cut copy—that presented by Dr. M'Laren to the Kilmarnock Museum—is eight and five-eighth inches, or three-eighths short of the full height of the book. Fortunately, in this instance, it had been decided to use the most inexpensive of materials, which, doubtless relieved the binder of the temptation to reduce the height of the book to the level of his generosity in leather.

Apart from the size, the main factor in determining the price of any particular copy is its condition. Something depends too upon the number of bidders, who, when the Kilmarnock Burns is catalogued, never seem to slacken in their attendance, no matter when or where the book may come under the hammer. Another consideration, and it is sometimes important, is the reputation of the seller. In such a transaction character counts for much, and one desirous of acquiring a Kilmarnock Burns which may have belonged to a public man or a trusted bibliophile, would have to reckon with public sentiment in hard cash. But, taking one thing with another, the main factors upon which the price of the book depends, are, as has been stated, size and condition. Copies having the letterpress complete, and which are without damaged or substituted leaves, jottings by illiterate scribblers, or "thumb marks," and which are otherwise fresh and sound, are safe, according to their size, to realise the prices named below. Excluded from our reckoning are also such copies as Burns may have presented to his friends, or on which he may have made MS. corrections or additional notes; copies in bindings that may be described as works of art, or which have been Grangerised, or may have belonged to some celebrated personage. Who, for example, could gauge the auction price of the two copies bound by Roger Payne, or a *chef d'oeuvre* of Zaehnsdorf, the binding being as much in repute as the books themselves: or the copy in the Abbotsford Library, which is illustrated with plates, cuttings from newspapers, including additional poems, and in which is inserted an excise report in the autograph of the Poet? And here it may be remarked that there are Grangerised *and* Grangerised copies; and that, when an inferior copy turns up, a MS. or other matter is often inserted, or a "dear cheap" binding resorted to, to make the book attractive to a novice.

But "good wine needs no bush," and such expedients, which smack of the Cheap Jack, are seldom successful in attaining their object.

Cut books, in the language of the trade, are called short or tall as they cross the dividing line which is accepted as the average height of any particular book. By this rule, although in the case of important books it would be better to indicate the size by measurement, it would be safe to call copies of the Kilmarnock edition over eight inches tall, and those under that height short, a result arrived at by the measurement of fifty-two copies.

Eight inch copies, otherwise perfect, have recently fetched ninety to a hundred pounds at public sale; while taller copies have fetched more, and shorter copies less. The following figures, so far as the size of the book is concerned, may be taken as indicating the variations in the values of individual copies.

Copies measuring 7 inches, ... ..						say £30
Do.	7 $\frac{1}{4}$	„	...	...	...	45
Do.	7 $\frac{1}{2}$	„	...	...	...	60
Do.	7 $\frac{3}{4}$	„	...	...	...	75
Do.	8	„	...	...	...	90
Do.	8 $\frac{1}{8}$	„	...	...	...	100
Do.	8 $\frac{1}{4}$	„	...	...	...	110
Do.	8 $\frac{3}{8}$	„	...	...	...	122 10s
Do.	8 $\frac{1}{2}$	„	...	...	...	135
Do.	8 $\frac{5}{8}$	„	...	...	...	147 10s
Do.	8 $\frac{3}{4}$	„	...	...	...	160
Do.	8 $\frac{7}{8}$	„	...	...	...	175
Do.	9	„	...	...	...	190
If in the original boards, and with the label						
on the back, ... ..						200

The writer has to thank Mr. F. T. Barrett—the accomplished librarian of the Mitchell Library—for help rendered in making up these figures, which have been approved of by several who for a considerable period have had exceptional opportunities of noting the prices at sales.

In the *Burns Calendar*, under date, 31st July, the following entry occurs.—"First edition of Poems, chiefly in the Scottish Dialect, published at Kilmarnock, price 3s. 1786. This same month, 1874, a copy was sold from an Edinburgh bookseller's catalogue for £19." The recorder merely notes the coincidence. That £19 was not then the value of a sound copy may be inferred from the fact, that in the following year a copy fetched

£34 in a London saleroom, being £1 17s. less than the publisher charged Burns for the whole edition of 600 copies.

The first Burns, unlike any other Scotch book which invariably commands a high price in the open market, is seldom or never absent from the bookshops. The demand keeps the book constantly in the market, although perfect copies are rarely seen except in private libraries. Taking the prices at the David Laing Sale, at Sotheby's—1879—which was a red letter day for rare Scotch books—an indifferent copy of the Kilmarnock Burns, (if we exclude a modern book the entire issue of which was almost wholly burned before it was issued,) was only topped by three Black Letter books which rank among the greatest rarities of the Scottish press :—Archbishop Hamilton's Catechism, St. Andrews, 1552, £148; Sir David Lindsay's Dialogue &c., St. Andrews, 1554, £121; and Barbour's Bruce, Edinburgh, 1571, £142. These may be said to have belonged to the ancients long before

. . . . . "A blast o' Jan'war' win'  
Blew hansen in on Robin."

The following is a list of the prices realised within recent years for the editions named below.

- I.—POEMS, CHIEFLY IN THE SCOTTISH DIALECT, BY ROBERT BURNS. Kilmarnock: printed by John Wilson. 1786.
- David Laing's Copy (Sotheby's, 1879), calf, gilt edges, with lines in the Autograph of Burns, and a Holograph Letter from J. G. Lockhart inserted. £90.
- Joseph Mayrick's Copy (Sotheby's, 1887), calf, last leaf of Glossary wanting. £18.
- Thomas Shaw's Copy (Sotheby's, 1887), calf. £66.
- Gibson Craig's Copy (Sotheby's, 1888), morocco, gilt edges, some uncut leaves. £111.
- John Duff's Copy (Sotheby's, 1888), height under 8 inches, gilt edges, name on title. £86.
- Copy, "Miscellaneous" Sale, (Puttick's, 1889), calf, 2 leaves stained. £71.
- J. S. Streatfeild's Copy (Sotheby's, 1889), gilt edges, enclosed in morocco case, title in *fac-simile*, and 2 or 3 defects repaired. £46.
- "English Amateur's" Copy (Sotheby's, 1890), morocco, gilt edges, panelled sides, height  $7\frac{1}{8}$  inches. £107.
- Thomas Gaisford's Copy (Sotheby's, 1890), morocco, gilt edges, by Bedford, in the style of Roger Payne. £120.

Young's Copy (Sotheby's, 1890), spotless condition, gilt edges, in a morocco case, height  $8\frac{1}{2}$  inches, catalogued as a 12mo. [?]. £100.

"Country Gentleman's" Copy (Puttick's, 1891), half bound, dedication, title and first leaf of preface wanting, with all faults. £27.

Brayton Eves's Copy (New York, 1891), morocco, gilt edges. £86.

Copy (Lakeland's Sale, Sotheby's, 1891), morocco, gold tooling, title inlaid; preface and last leaf of glossary reprinted—with all faults. £21.

II.—POEMS, CHIEFLY IN THE SCOTTISH DIALECT, BY ROBERT BURNS. Edinburgh: printed for the author, and sold by William Creech. 1787.

David Laing's Copy (Sotheby's, 1879), uncut. £5 10s.

Gibson Craig's Copy (Sotheby's, 1888), uncut. £8 10s.

Another Copy, calf. £3 8s.

J. L. Douglas Stewart's Copy (Sotheby's, 1888), gilt edges, by Rivière, tall copy, with rough leaves. £7

Alexander Young's Copy (Sotheby's, 1890), morocco, by Bedford, uncut. £14 15s.

Walter King's Copy (Sotheby's, 1891), morocco, gilt edges. £3 5s.

Hon. George Wood's Copy (Sotheby's, 1891), in the original half binding, Holograph MS. (18 lines) of Burns's Elegy on Miss Burnett inserted. £14 15s.

Sir W. Fettes Douglas's Copy (Dowell's, 1892), brown morocco, (purchased from Stillie for 10s). £5.

III.—POEMS, CHIEFLY IN THE SCOTTISH DIALECT, BY ROBERT BURNS. The Third Edition. London: printed for A. Strahan; T. Cadell in the Strand; and W. Creech, Edinburgh. 1787.

R. S. Turner's Copy (Sotheby's, 1888), uncut. £3.

Alexander Young's Copy (Sotheby's, 1890), morocco, by Rivière, gilt top. £8 15s.

IV.—POEMS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. In two volumes. The second edition considerably enlarged. Edinburgh: 1793.

J. L. Douglas Stewart's copy (Sotheby's, 1888), with Autograph inscription by the Poet—"To Mrs. Riddell of Woodly Park, *Un gage d' Amitié le plus sincère*—The Author." £83.

V.—THE WORKS OF ROBERT BURNS, WITH AN ACCOUNT OF HIS LIFE, AND A CRITICISM ON HIS WRITINGS. To which are prefixed, some observations on the character and condition of the Scottish Peasantry. In four volumes. Liverpool: 1800.

Gibson Craig's Copy (Sotheby's, 1887), calf, thick paper copy. £2 10s.

Another Copy, the ordinary edition, morocco, gilt edges. £1 12s.

VI.—POEMS ASCRIBED TO ROBERT BURNS. Glasgow: 1801.

"Country Gentleman's" Copy (Puttick's, 1891), boards uncut. £1.

VII.—LETTERS ADDRESSED TO CLARINDA. BY ROBERT BURNS,  
the Ayrshire Poet. Never before published. Glasgow:  
1802.

David Laing's Copy (Sotheby's, 1879), uncut. £3 12s 6d.

Sir Edward Sullivan's Copy (Sotheby's, 1890), morocco, gilt edges  
£3 3s.

Walter King's Copy (Sotheby's, 1891), half morocco. £1 12s.

VIII.—POETICAL WORKS OF ROBERT BURNS; with his Life:  
engravings on wood by Mr. Bewick. In two volumes.  
Alnwick: 1808.

Isabella Bewick's Copy (Bewick Sale, Newcastle, 1884), half morocco,  
with Autograph. £5.

R. S. Turner's Copy (Sotheby's, 1888) morocco, gilt edges, by Bedford.  
£5 10s.

John Leigh's Copy (Sotheby's, 1890), half morocco, marbled edges.  
£1 15s.

IX.—POETICAL WORKS OF ROBERT BURNS. 3 volumes.  
London: William Pickering. 1839.

Sir Edward Sullivan's Copy (Sotheby's), 1890, printed on vellum,  
morocco, gilt edges, by Hayday. £16.

With the Kilmarnock edition, both the first Edinburgh and the first London editions are advancing; as, indeed, are all the editions we have given prices for; and it is not too much to say that by the bi-centenary of the Poet's birth, the price of perfect copies of the premier edition in all probability will have advanced to the price of a first Shakespeare, which will be more than double the present price. The book is being absorbed in our public libraries, to which not a few copies have been presented by pious donors; and there is not a public library at home, (or a private collection for that matter), in America, or the Colonies, which, if funds permitted, would not acquire a copy of the Kilmarnock Burns. The bibliophile abroad, vies with his brother at home as to who shall have the best Burns. No matter where his lot may be cast; no matter what his politics or creed, the true Scot, if he be a book-lover and of a poetic temperament, generally acquires some item relating to the National Poet, which he regards as the most sacred of his earthly possessions.

W. CRAIBE ANGUS.

## SOME HAMILTON PAUL MSS.

THROUGH the courtesy of Mr. David Aird of the George Hotel, Kilmarnock, we have been favoured with the perusal of a large number of letters, manuscripts, and Burnsiana notes in the handwriting of the Rev. Hamilton Paul, one of the earliest admirers and biographers of the Bard. Mr. Aird, it may be mentioned, is a lineal descendant of Mr. Paul, the connection being through his great-grandmother, who was a full sister of the reverend gentleman. Mr. Paul's edition of Burns, with life of the Poet, appeared in 1819, and he afterwards published a small edition of his own poems. The "*Air Edition of the Poems and Songs of Robert Burns*," as that of Mr. Paul is entitled, contains, perhaps, the best life of the Poet ever written, but the selection of the poetry, for which Mr. Paul was not responsible, is scarcely of a piece with the rest of the work.

The MSS. collection submitted to us contains the originals of many of these published pieces, as well as others which have not yet seen the light; but the most interesting of the documents are those relating to Burns and the proceedings of the first Ayr Club before Mr. Paul's translation to the parish of Broughton, which took place in 1813. The pressure on our space precludes a detailed description of the varied and interesting papers we have had the privilege of examining; we must therefore content ourselves with submitting a list of those more immediately connected with Burns, quoting, *in extenso*, only the earliest in date, for the reason that it has a direct bearing on the disputed point as to which of the Scottish clubs is entitled to premier position in the particular of date of origin. The remainder will be given from time to time in the pages of the *Chronicle*, as opportunity presents itself. The first six are paged and numbered as if they had formed part of a quarto note-book, or were sheets intended for the press. They are fragmentary and incomplete, eight pages being wanting between page 4 and page 13, and eleven between page 17 and page 29. The rest are all separate documents. At the first meeting of the Ayr Club, Mr. Paul was appointed poet-laureate, and it appears that it devolved upon him to produce an ode on the occasion of each

anniversary meeting. We are sorry to say that the first of these, perhaps the first of its kind ever composed, has disappeared. The earliest in the collection is docqueted "No. 5," from which we may infer that other four preceded it. In chronological order the list of the more important Burnsiana documents is as follows :—

Minute of Anniversary Meeting in the Cottage .....	Summer of 1801.
Do. " " " " .....	June 29th, 1802.
Do. " " " " .....	June 22nd, 1805.
Ode, No. 5 .....	" "
Minute of Anniversary Meeting in the Cottage .....	July 19th, 1806.
Ode, No. 8.....	" 1808.
Minute of Anniversary Meeting in "King's Arms Inn," Ayr .....	Jan. 29th, 1810.
Ode, No. 10 .....	" "
" No. 13 .....	June 26th, 1813.
" No. 17 .....	Jan. 25th, 1817.
" No. 19 .....	" 1819.
Ode, described as "Anniversary of Burns, and Tribute to the memory of three friends to whom the Poet was dear, and some of whom he distinguished with peculiar marks of gratitude and esteem, as his writings testify." (The "three friends" mentioned are Aitken, Crawford, and M'Gill).....	No date.
Ode on the Anniversary of Burns.....	No date.
Toast List and Anniversary Meeting at Broughton...	No date.
Presbyterial Certificate in favour of Hamilton Paul, signed "Gilb. M'Ilveen, modr., and William Peebles, clk." .....	Sept. 29th, 1813.
Petition of the Auld Brig o' Doon, on its threatened destruction by the Road Trustees, with list of subscribers to the fund .....	1812-13.
Petition and Complaint of the Old Brig of Doon to the Road Trustees, with autograph list of subscribers .....	1831.

Besides these, there are two four-page autograph letters from Thomas Campbell the poet, addressed to Mr. H. Paul, his friend and fellow-student; one facetiously headed, "Epistle of Timothy to his beloved Paul," and dated,— "We savages in Mull never keep any reckon of the months—I believe it is the eighteenth century"; and the other dated, "Downie, August 12th, 179—." The last figure is indistinct, and may be taken for "5" or "6."

From the foregoing it is clear that Mr. Paul kept up his connection with the Ayr Club long after his translation to

Broughton. It will be observed that the exact date of the first meeting is not given. In M'Kie's *Bibliography* it is set down as "January 25th, 1801," but that is a palpable mistake, for, irrespective of what follows, the 29th was then believed to be the correct date of the Poet's birth. We will allow the document to speak for itself.

"In the summer of 1801, a select party of the friends of Burns proposed to dine in the cottage in which he was born, and to offer a tribute to the memory of departed genius. Two gentlemen of distinguished philanthropy and taste waited on the author of the following Odes, and requested him to produce a short poem on the occasion. The author never saw Burns, but was an early and enthusiastic admirer of his writings. The party was such as Burns himself would have joined with heartfelt satisfaction.

WILLIAM CRAWFORD, Esq., of Doonside.

JOHN BALLANTINE, Esq., to whom Burns dedicated  
'The twa brigs of Ayr.'

ROBT. AITKEN, Esq., to whom Burns dedicated the  
'Cottar's Saturday Night.'

PATRICK DOUGLAS, Esq., of Garallan, who patronised  
the Poet in the early stages of his career.

PRIMROSE KENNEDY, Esq., of Drummelland.

HEW FERGUSON, Esq., Barrackmaster, Ayr.

DAVID SCOTT, Esq., Banker, Ayr.

THOMAS JACKSON, A.M., Rector of the Air (*sic*)  
Academy, now Professor of Natural Philosophy  
in the University of St Andrews.

The Rev. HAMILTON PAUL, Chaplain and Laureat.

"These nine sat down to a comfortable dinner, of which sheep's head and haggis formed an interesting part. The 'Address to the Haggis' was read, and every toast was drank by three times three, *i.e.*, by nine. A portrait of the Poet, painted on wood, intended as a signpost to the cottage, which is a rural tavern, was presented to the company, to which there is an allusion in the poem,—

'When even his image in my burning breast,' &c.

"Before breaking up, the company unanimously resolved that the Anniversary of Burns should be regularly celebrated, and that H. Paul should exhibit an annual poetical production in praise of the Bard of Coila, and that the meeting should take place on 29th January, the supposed birthday of the Poet.

"Accordingly on 29th January, 1802, the Club mustered to the number of twenty, consisting of the former nine, with the addition of :—

WILLIAM BOWIE, Esq., of Cambusiscan, Provost of

Ayr.

MAJOR WEBSTER.

JAMES CUTHBERT, Esq.



WILLIAM COWAN, Esq.

HUGH COWAN, Esq.

CHARLES MAIMIKIM BUCHAN, Esq., of Kilsaint-  
ninians.

GEORGE DUNLOP, Esq., etc., etc.

"To this meeting the second Ode in the collection, being the first Birthday Ode, was read by the author. The forenoon had been rainy, and the afternoon proved fine, which gave occasion to the following extemporaneous *jeu d'esprit* by one of the company:—

'Auspicious day, rever'd by fame,  
On which the Muse's darling came  
To bless our native isle :  
The changing skies forget to frown,  
The tempests his importance own,  
And conscious seasons smile.'

This was preserved by recollection, as the author would not allow a copy to be taken."

The foregoing occupies the first four pages of the numbered sheets already referred to, which extend to 32 pages in all. The water-mark on the paper is "1808." It would therefore appear that Mr Paul, in that year or the following one, and while he was yet in Ayr, collected all his notes on the "Anniversaries of Burns" (the first page bears that title), and set them down in the permanent form in which they have come down through the family to their present possessor. We may add that Mr Aird, with commendable public spirit, has intimated his intention to present the whole collection to the Trustees of the Burns Museum in his native town.



## THE RELIGION OF BURNS.

THE problem of Burns's relation to religion, as a man and as a poet, is one that nearly a century of incessant criticism has failed to satisfactorily solve. I cannot hope, in view of what has already been written on the subject, to make any very valuable contribution to the controversy ; but in these days, when more practical views of religious precept and principle are displacing the inflexible dogmatism of the past, it seems possible to indicate more correctly than hitherto the lines along which a settlement of the vexed question may and should be sought. For of late years even the professedly orthodox have shown a willingness to allow that Burns deserves to be regarded as in some sense and degree religious. It is becoming more and more evident that it is no hard task to gather from the poet's writings, religious truths and sentiments that indicate a pure and noble faith. Pointing to these we might say, "There you have the religion of Burns." But notwithstanding the more favourable popular judgment pronounced upon his teaching from the modern religious standpoint, such a decision would be too perfunctory to be accepted by the judicious critic. It would be within the right of any objector to discredit it by a reference to other passages in Burns's poetry, and to certain incidents of his life, that seem to modify such a high estimate, if not to form the basis of quite a different conclusion. And it cannot be forgotten that objections of this sort are still urged by speakers and writers whose opinions are worthy of respect. The prevalent notion of religion has not yet become so entirely freed from the authority of tradition as to constrain the majority to include the writings of Burns within our generally received religious definitions. Hence, though we put aside thoughtless vituperation as undeserving of notice, we must still, in fairness, face the more intelligent criticism of those who honestly believe that our poet was a misguided man, "the root of whose failure was his lack of religion," and who never "attained to anything better than the poor platitudes of the moderate creed." Now, that such a belief should still be cherished, shows a sad lack of discrimination on the part of both classes of critics. Neither the eulogists nor the detractors of

Burns seem to have gone carefully over the historical ground on which they profess to have built their superstructures. They have simplified the problem at the expense of truth, by assuming that all the rancorous and spiteful rumours promulgated while Burns was alive, or shortly after his death, and perpetuated by his earliest biographers, were supported by authentic and trustworthy evidence. This is not the case. His character has become cleared of much calumny in the estimation of those who have done him the justice of going to original sources for information, and the infidelity, profanity, and licentiousness with which it was long the habit to charge him as a writer, are now seen to be virtues rather than vices when the comparative method of criticism is followed. None the less it is admitted that Burns had serious faults and failings; and as some conscientious persons still refuse, because of that fact, to accept him as a religious man or a teacher of religious principle, I shall try briefly to explain all that such an admission in my opinion signifies.

Whatever failings Burns exhibited are all adequately explained by the manners of his time, the misfortunes of his lot, and the character of his constitution—factors too seldom duly allowed for in solving the problem of his life. What have been called his irreligion and immorality were but the reflection of his age—a reflection that pales before the lustre of the light that shone forth from the inherent superiority of his individual gifts and virtues. The secret of his strength lies in his genius; the secret of his weakness is to be found in his circumstances. Both must be understood in order to form a just estimate of the religious spirit and influence of his writings. Certainly when the character of those circumstances is fully and fairly considered, the charges which have been advanced against him are by no means so forceful or serious as they at first sight appear. No vice or vicious tendency characterised his conduct in early manhood. Indeed, till his twenty-third year he seems to have been moodily pious, and expressed a strong desire to be rid of life, being, as he said, “heartily tired of it.” This melancholy, the result of overwork upon a nervous temperament, never left him, and is the explanation of many of his reckless after-moods. His hours of hilarity illustrated the reaction from the mental gloom that a weakened constitution

almost invariably induces in a strong, generous, and aspiring nature. But even were this explanation disallowed, and the whole indictment against Burns assumed to be true (an assumption which the most reliable evidence does not support), it has still to be remembered that the social habits of his time were very different from those of to-day. The standard of morality was inferior to that with which we are now familiar, and Burns cannot be judged as we should judge a contemporary writer. That he was in every respect better than his age is an undeniable fact, and is sufficient atonement for all his faults and follies. When it can be said of a man that his moral sense was keener, his honour more conspicuous, and his manliness nobler than those of his time, class, and country, we have indicated a stronger claim to praise than most great men possess. This claim can be fearlessly made on our poet's behalf, both in respect of his life and his work, and herein we have a sufficient answer to every charge that bigotry, prejudice, and prudery have preferred against him.

His irreligion, however, was most clearly evinced, we are told, by his contemptuously satirical treatment of the beliefs, ordinances, and teachers of the Christian Church of his day. This is a charge that can be refuted only, we fear, at the expense of the prejudices of many respectable religionists of our own day. For it is based on a misconception of what religion really is. In truth we are even now only slowly advancing to the position which Burns intelligently occupied a century ago. To him, religion was not a matter of theological creeds and ecclesiastical observances, but rather a divine reality, native to the human heart, and raised far above all differences of sect or belief. He recognised the absurdity of men trying to become religious by renouncing reason, and consigning conscience to the keeping of priests. Hence his ridicule, in the most cutting and brilliant satire, of the Old Light party in the Church, the adherents of which went to the extreme of orthodoxy and unreason. This satire was not prompted by a desire for personal revenge, as has frequently been insinuated. While he was a mere youth he had come to be regarded as a heretic. Speaking of his boyhood he says:—"Polemical divinity about this time was putting the country half-mad, and I, ambitious of shining in conversation parties on Sundays between sermons, at funerals, etc., used a

few years afterwards to puzzle Calvinism with so much heat and indiscretion that I raised a hue-and-cry of heresy against me which has not ceased to this hour." On his own authority, also, we learn that "The Twa Herds" and "Holy Willie's Prayer" were both written and in circulation before he had any reason to fear the censure of the courts of the kirk. Indeed, it seems indisputable that Burns's antagonism to the ultra-evangelicals of his day was the result of his own force of mind, keenness of conscience, and ingenuousness of disposition. His religious lampoons were the expression of his contempt for the shows of religion which were in his day, as they are still, too often put in the place of its realities. Profession of piety degenerated into cant and hypocrisy, and these were ever the objects of his withering scorn. In short, in this matter, Burns's so-called irreligion was more reasonably and reverently religious than the orthodoxy he despised and denounced. To him the Church system of his day seemed in many of its aspects false and rotten; and he was indirectly serving the cause of religious truth and purity by exposing its errors and corruptions. In this respect the issue has completely justified his action, and from every true friend of Christian principle he deserves almost unstinted praise. Let his poems be read from beginning to end; more particularly, let examination be made of every line and phrase of those in which he satirises the beliefs and customs of conventional religiosity, and it will be found that no virtue is attacked, no moral principle is defamed, nothing really sacred violated or ridiculed. He is never, in the true sense of the word, irreligious. His purpose rather is to separate the false from the true, unchristian opinion from Christian obligation; and hypocritical practices from virtuous principles. In his deep sincerity of soul he was ever faithful in his religious reverence. He could not be the enemy of religion. He had too strong a faith in the divinity of man's nature to speak slightly of the highest truths of conscience. But his whole being recoiled from what he felt to be false conceptions of God, and degrading notions of human duty and destiny. Hence his unsparing treatment of those who upheld those conceptions and notions. These were the "fause friends" of religion, to stigmatise whom could ne'er defame religion itself.

His polemics have been "damned with faint praise," and

called unworthy of his genius. In one sense, perhaps they are ; but they afford indisputable proof, on the negative side, of his honest adherence to religious principle, and have helped more, probably, than all the religious books of the century, to broaden and modify the soulless, narrow, and ungenerous theology that once prevailed in Scotland.

As a positive religious teacher, Burns holds a place peculiarly his own. His religion is, in the simplest and most literal meaning of the phrase, "the religion of humanity." He is, for instance, as truly a poet of nature as Wordsworth. He loved nature as intensely, depicted and dwelt upon her beauties as faithfully, and with as much delight as ever the great English singer did in his most rapturous moods. But scarcely one of his poems or songs is Wordsworthian in the sense of singing material phenomena for their own sake. His exquisite descriptions are called forth by a love of a different kind that surged ceaselessly through his heart. The world to him was "full of light and of deity," because his worship was given to human beings, who lived in it with himself. Even when he pourtrays, with inimitable fidelity, the mountain daisy, it is not of it alone that he thinks.

"Such fate to suffering worth is given,  
Who long with wants and woes has striven,  
By human pride or cunning driven,  
To misery's brink,  
Till wrenched from every stay but Heaven,  
He, ruined, sink."

When he laments the ruin of the nest of the field mouse, his thoughts instinctively turn to similar calamities in human experience. And so is it in all his poems and songs. The *motif* is always found in some form of social affection. This is that which fires his imagination and gives him wealth of words for descriptive, satirical, elegaic, or lyric verse. In this sense he claims the title of a poet of religion, and illustrates the indissoluble connection between the truly religious and the truly poetic. The subject of both religion and poetry is harmony; and of harmony, love is the one creative cause. Beyond all others, Burns was the singer of honest, generous human affection as the unifying, joy-bringing, peace-giving, virtue-producing power of man's life; and thus he strikes the



diapason note of the song of the angels at the advent of the Master.

Here then, we may say, we have our Poet's secret. And it must be evident that he who would worthily deal with such a far-reaching subject as that of human love must himself have a noble conception of human nature, as well as a wide, deep, and tender sympathy with all living creatures. And if ever a man, in spite of adverse Church dogma and popular belief, formed such an estimate of humanity, and expressed this life-embracing sympathy, that man was Robert Burns. In these, indeed, lay the very essence of his religion. He was constantly praying to be delivered from the revolting ideas of God and man which the accepted theology of his times promulgated. "Religion," he says in a letter to Mrs. Dunlop, "is surely a simple business, as it equally concerns the ignorant and the learned, the poor and the rich." To him it was not so much a matter for speculative theorising as a guide for virtuous practice. Nor had he any difficulty in practically determining what was good and what was bad. This was his confessed creed:—"Whatever mitigates the woes, or increases the happiness of others, this is my criterion of goodness; and whatever injures society at large, or any individual in it, this is my measure of iniquity." Such a creed imperatively demands the rejection of any theory that degrades or depreciates man, and thus libels the wisdom and love of God. Hence we find that Burns gave no such theory a shadow of sympathetic consideration. "Notwithstanding," he says, "the opprobrious epithets with which some of our philosophers and gloomy sectarians have branded our nature—the principle of universal selfishness, the proneness to all evil they have given us; still, the detestation in which inhumanity to the distressed, or insolence to the fallen are held, shows that they are not natives to the human mind." "Mankind," he elsewhere affirms, "are by nature benevolent creatures, except in a few scoundrelly instances. I do not think that avarice of the good things we chance to have is born with us; but we are placed here amid so much nakedness, and hunger, and poverty, and want, that we are under the cursed necessity of studying selfishness in order that we may exist. Still there are in every age a few souls that all the wants and woes of life cannot debase to selfishness, or even to the necessary alloy of caution

and prudence. If ever I am in danger of vanity it is when I contemplate myself on this side of my disposition and character. God knows, I am no saint ; I have a whole host of sins and follies to answer for ; but if I could, and I believe I do it as far as I can, I would wipe away all tears from all eyes." Here, surely, we have a man admirably fitted, divinely commissioned to sing the social harmony which is the fruit of a pure and truly religious affection. His faith rests on a divinity "whose very self is love" ; and the power and sweetness of the lofty emotion breathe from every page of his writings. Nor is this generous sympathy a mere verbal profession. It is not only a faith ; it is the outstanding fact of Burns's life. His own lot was of the cruelest. All his days he hungered and thirsted for that which came not, and yet his repining was only for a moment. His compassion and liberality of spirit were habitual. Nor was his sympathy confined by any barrier. Every unfortunate creature—be it a brother in adversity, a sister fallen from virtue, the mouse deprived of its home, the hare wounded by the sportsman, the birds shelterless in the winter blast, the fox exposed to the biting snow, aye, or even the devil in hell—finds a friend in this magnanimous nobleman of God. Manly honour and brotherly-kindness are his fixed religious principles. These constitute the gospel he preached to the world, and stamp him as a man who assuredly had a word of hope and gladness to speak to the manhood and womanhood of his own and succeeding times.

The influence of Burns's religious message upon the whole English-speaking world can never be estimated ; while its character is too well known to require detailed illustration. His best known poems will have been suggested to the reader's mind by the references already made ; therefore I have resisted the temptation to quote. I would not have it supposed, however, that the religion of Burns is to be found only in those of his writings that ostensibly treat of religious themes, or directly inculcate high moral principles. His lyrics, no less truly than such productions as the "Cottar's Saturday Night," "Man was made to Mourn," and "To the Unco Guid," are expressive of the spirit of his religious faith. A religion of love cannot be separated from sexual devotion or domestic felicity. Indeed, the affection they imply is the tap root whence springs the many-



branched tree of our social integrity, and peace, and progress. Only by so regarding it can we preserve untainted the more impersonal emotions that bless home and country and mankind at large, and eliminate from the sacred life-union of man and woman all mercenariness and baser passion. It was so regarded by Burns. "This passion," he says "is worthy of a man, and is akin to virtue." It was at this shrine his muse first worshipped, and to it was given the full force of his inspiration to the end. Nor can it be doubted that it was because love was to him a religion that he regarded parental responsibility as a sacred imposition, and it would be well for the members of modern society to cherish and realise more faithfully his sentiment that

" To mak' a happy fireside clime  
To weans and wife,  
That's the true pathos and sublime  
Of human life."

Certainly all that is patriotic and humanitarian in the teaching of our national Bard is the fruit of the affections that centre in the home. The worth of the one adheres to the other, and both alike spring from the innate sense of human relationship, which is a *sine qua non* of all religion. Burns thus gave a new interpretation to the familiar maxim, "Love begins at home"; and the all-inclusive deduction from his loftier poetic flights is that the love which begins there, to be true to its mission, must not end there. Consequently, he applies his religious faith not merely to the sexual and domestic joys and sorrows, difficulties, disappointments, and cares which all have in some measure to endure, but to the more widely social and public customs, habits, and usages of his age. Here is his transition thought:—

" Lord help me through this war! o' care !  
I'm weary sick o't, late an air' !  
No but I hae a richer share  
Than mony ithers ;  
But why should ae man better fare,  
An' a' men brithers ?"

With almost God-like compassion and solicitude he regarded the oppression and poverty of which so many of his fellows were the victims. "Why," he exclaims, "amid my generous enthusiasm, must I find myself poor and powerless, incapable of wiping one tear from the eye of pity, or of adding one com-

fort to the friend I love?" And in the spirit of the true large-souled prophet of social harmony, he sees that what is lacking is the vital principle of all pure religion. The transforming power of human sympathy and unselfish affection is that alone which could cure the evils he deplures. Hence he tells us that the religious truth which study of the material and moral worlds had most deeply impressed upon his mind is, that

"The heart benevolent and kind  
The most resembles God."

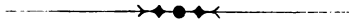
It is this truth that inspires him with aversion for selfishness in all its forms, especially when it assumes the garb of religion, as well as with enthusiasm for that honour which was the divinest and surest restraint from evil. It is when he is dealing with such themes that his powers are seen at their best, as in his "Address to the Unco Guid," and his "Epistle to a Young Friend." Himself the soul of honour, his words in its praise are doubly forceful as enjoining the underlying principle of true religious nobility.

"The fear o' hell's a hangman's whip  
To haud the wretch in order;  
But where ye feel your honour grip,  
Let that aye be your border:  
It's slightest touches, instant pause;  
Debar a' side pretences;  
And resolutely keep its laws,  
Uncaring consequences."

The injunction of the closing lines of that stanza are significant as showing that Burns's religion of love and humanity was in no sense or degree tainted with that selfish other-worldliness which is so often the motive of much excellent religious profession and practice. The conviction never leaves him that the true comfort of religion is moral. This conviction is aptly illustrated by his frequent references to immortality. His conclusion on this question is, for wisdom and aptness, equal to any deliverance of religious thinkers of past or present times—"A man conscious of having acted an honest part among his fellow-creatures—even granting that he has been the sport, at times, of passions and instincts—he goes to a great Unknown Being who could have no other end in giving him existence but to make him happy, who gave him those passions and instincts, and well knows their force." And again—"All my fears and

cares are of this world : if there is another, an honest man has nothing to fear from it." His faith in God's goodness, his unwavering trust in the divine desire for man's welfare, thus not only dictated to him the high-toned religious sentiments of which he is still our greatest exponent, but also imbued him with that courage that is distinctive of every lofty mind. Of this he was sure, that "sincere, though imperfect obedience" to the divine monitions of reason and conscience was the greatest gain, in the noblest sense, to man in this world, and, if there was another, in it spiritual life would be under the same beneficent law. Hence his conclusion of the whole matter is in complete harmony with the spirit of his religion, and the generous character of all his poetic teaching. It is expressed in words of simple Scriptural felicity. "Finally, brethren, farewell! Whatsoever things are lovely, whatsoever things are gentle, whatsoever things are charitable, think on these things, and think on."

JAMES FORREST.



## WILLIAM BURNES:

## A SKETCH.

THE parentage of genius is a subject which can never fail to interest ordinary common-place humanity. It excites within us an insatiable curiosity somewhat akin to that which impels us to investigate the origin of some brilliant luminary, or to trace to its source a mighty flowing river. Probably there is no instance in which this interest has become more pronounced, at least in Scotland, than in regard to the parentage of our National Poet, Robert Burns. Nor is this exceptional interest in his parentage at all difficult to account for. His characteristics, both as a man and as a poet, are in themselves so extremely phenomenal, considering the lowly and uncultured life in which his lot was cast, that we are compelled to look rather to the principle of heredity than to the mould of worldly circumstances for the *raison d'être* of his striking and exceptional individuality.

There is apparently an assumption that mental gifts and graces are more generally transmitted through the mother than through the father, and in Burns's case it may be that he inherited from the gentle, practical, womanly nature of his mother, Agnes Brown, his impulsive generosity of heart and tender sympathy of feeling, his exquisite sense of humour, and his love for the romantic and poetic. There can scarcely be a doubt, however, that it was to his worthy old father, William Burness, that he was indebted for his sturdy integrity of soul, his sound practical common-sense, and his inherent conception of true propriety and fitness. Burns himself, in the autobiographical notes which he furnished to Dr Moore, recognises his father as the true source of that inherent principle of integrity which enabled him to weather storms, which, at the very outset, would otherwise have made shipwreck of his career. "My father," he says, "was of the North of Scotland, the son of a farmer, and was thrown by early misfortunes on the world at large, where, after many years' wanderings and sojournings, he picked up a fairly large quantity of observation and experience to which I am indebted for most of my little pretensions to wisdom. I

have met with few who understood men—their manners and their ways—equal to him ; but stubborn ungainly integrity and headlong ungovernable irascibility are disqualifying circumstances, consequently I was born a very poor man's son."

William Burness was undoubtedly a man of very exceptional worth, and of decided and marked superiority to the sphere of society in which he moved. His humble lot in life was one of unremitting ill-rewarded toil, and of constant mental anxiety and care ; and when in his sixty-third year he felt himself after a lingering illness called upon to lay aside his earthly burden, it was amid the gloom and anguish of impending poverty. Of the many anxious thoughts and cares which darkened the close of his life, not the least depressing was the knowledge that he was leaving his widow and children not only unprovided for, but actually involved in a vexatious and expensive litigation with his landlord. Hard as his fate was, and sad as the closing days of his life must have been, William Burness never seems to have swerved or faltered. He went on the even tenor of his way in spite of obstacles and difficulties which would have crushed any man of less sturdy moral fibre, rigidly rendering unto Cæsar the things that were Cæsar's, and unto God the things that were God's ; and he resigned his weary toilsome life as he had borne it throughout, in a spirit of unshrinking faith, and uncomplaining resignation and contentment. Upright and consistent in his character, rigidly strict in his principles, deeply devotional in his every thought, and acutely conscientious in the discharge of his every duty and responsibility, he presents to us a noble instance of genuine Scottish individuality of the truly good old stamp.

He was the third son of Robert Burness, tenant of the farm of Clochnahill, a farm of about sixty acres, situated in Kincardineshire, and belonging to the Keith-Marischals of Dunottar. By his wife, Isabella Keith, of the family of Keith of Craig, Robert Burness had four sons and six daughters. The family were in fair circumstances, but the disastrous winter of 1740 seems to have reduced them to considerable pecuniary straits, and the father was obliged to give up his farm and retire with his three unmarried daughters to a cottage in the Parish of Dunottar. In consequence of the family reverses, William (the Poet's father), along with his elder brother Robert, felt them-

selves compelled to leave their paternal home in search of a livelihood elsewhere, and they turned their faces southwards. The parting of the two brothers took place on a rising ground overlooking the home of their childhood—Robert setting out in one direction, and finding his way ultimately into England: while William, after varied wanderings and experiences, settled in Edinburgh, and found employment there for some years as an ordinary out-door labourer. He must have been in Edinburgh during the time of the young Chevalier's residence in Holyrood in 1745, and, considering the political leanings of the family, and that they had for generations been associated as tenants under the Earl Marischal who was attainted for his share in the Jacobite rising of 1715, it is not improbable that William Burness may have more or less identified himself with Prince Charlie's ill-fated attempt to regain the throne of his ancestors. Be that as it may, we lose all trace of William Burness for fully ten years, and when he at length settles in the quiet, law-abiding neighbourhood of Ayr, it is somewhat suggestive that he takes the precaution to provide himself with a parochial certificate testifying "that he had no concern in the late wicked rebellion."

His occupation in Ayrshire seems to have been in the capacity of gardener, first to the Laird of Fairlie, and afterwards to Mr. Crawford of Doonside. Shortly thereafter he feued seven acres of land near to the town of Ayr, converting the land into a nursery, and erecting with his own hands the "auld clay biggin'," which has since become an object of such deep and powerful interest to every Scottish heart. Here, in the end of 1757, he brought his young bride, Agnes Brown, from her grandmother's house in Maybole; and here, on the ever-memorable 25th of January, 1759, was ushered into the world their illustrious first-born, Robert Burns.

William Burness continued to reside in his cottage on the banks of the Doon for fully seven years after the Poet's birth, and in the interval his family was increased by the birth of his second son, Gilbert, born in 1760; his eldest daughter, Agnes, born in 1762; and his second daughter, Annabella, born in 1764. At Whitsunday, 1766, he was induced to take on lease the farm of Mount Oliphant, extending to about 60 acres, and forming part of the estate of Doonholm, situated about a couple

of miles distant from his former residence. Here he removed his wife and children, and here he toiled with all his natural energy and indomitable perseverance for a period of eleven long toilsome years, only to find that the farm was a barren and unprofitable subject.

An interesting and graphic delineation of William Burness's personality is furnished to us by Mr. Murdoch, who acted as teacher to the Poet and his younger brother Gilbert, and who was a frequent inmate of William Burness's household, both at the cottage near Ayr and at Mount Oliphant. He thus relates his experiences of the Burns family, after he himself had removed to Ayr and his visits had necessarily become more brief and occasional. "I was a frequent visitant at his (the Poet's) father's house when I had my half-holiday, and very often went accompanied with one or two persons more intelligent than myself, that good William Burness might enjoy a mental feast. Then the labouring oar was shifted to some other hand. The father and son sat down with us, when we enjoyed a conversation wherein solid reasoning, sensible remark, and a moderate seasoning of jocularities, were so nicely blended as to render it palatable to all parties. Robert had a hundred questions to ask me about the French language, &c., and the father, who had always rational information in view, had still some question to propose to my more learned friends upon moral or natural philosophy, or some such interesting subject. Mrs Burness, too, was of the party as much as possible,

"But still the house affairs would draw her hence,  
Which ever as she could with haste dispatch,  
She'd come again, and, with a greedy ear,  
Devour up their discourse,"

and particularly that of her husband. At all times and in all companies she listened to him with more marked attention than to anybody else. When under the necessity of being absent while he was speaking she seemed to regret as a real loss that she had missed what 'the guid-man' had said. This worthy woman, Agnes Brown, had the most thorough esteem for her husband of any woman I ever knew. I can by no means wonder that she highly esteemed him, for I myself have always considered William Burness as by far the best of the human race that ever I had the pleasure of being acquainted

with, and many a worthy character I have known. I can cheerfully join with Robert in the last line of his epitaph, borrowed from Goldsmith—

‘ And even his failings leaned to virtue’s side.’

He was an excellent husband if I may judge from his assiduous attention to the care and comfort of his worthy partner, and from her affectionate behaviour to him, as well as her unwearied attention to the duties of a mother. He was a tender and affectionate father; he took pleasure in leading his children in the path of virtue; not in driving them, as some parents do, to the performance of duties to which they themselves are averse. He took care to find fault but very seldom, and, therefore, when he did rebuke, he was listened to with a kind of reverential awe.”

According to Dr. Currie, William Burness is described by one who knew him personally in the later years of his life, as above the common stature, thin and bent with labour. His countenance was serious and composed, and the scanty locks on his head were grey. He was of a religious turn of mind, and, as is usual among the Scottish peasantry, he was a good deal conversant with speculative theology. As evidence of these facts, reference may here be made to the “Manual of Religious Belief,” which he composed for the use of his family, and which was published some years ago as a contribution towards the ever-increasing mass of Burns Bibliography. The Manual is in the form of a dialogue between a father and son, and it displays not only great ease, dignity, and lucidity of expression, but also a marvellous faculty for logical reasoning. It exhibits, too, in the benevolence of spirit in which the then generally accepted Calvinistic tenets are softened down in their rigidity, a liberality of sentiment far in advance of the age in which he lived.

Owing to the failure of the farm of Mount Oliphant, William Burness, at Whitsunday, 1777, removed to a somewhat more promising farm, situated in the parish of Tarbolton, and called Lochlea. By this time the family had been still further increased by the birth of two additional sons, William and John, and of his youngest daughter, Isobel, afterwards Mrs. Begg, who within the last forty years occupied along with her two daughters a picturesque cottage on the Banks of the Doon,



and whose dignified form, and calm, self-possessed bearing must still be in the recollection of not a few of my readers.

The farm of Lochlea was larger than that of Mount Oliphant, and the lease seems to have been adjusted on terms apparently favourable to the tenant. Burns himself says of it, "that the bargain was such as to throw a little ready money into my father's hand at the commencement, otherwise the affair would have been impracticable." For four years William Burness and his household enjoyed at Lochlea comparative comfort. Their life, it is true, continued to be one of hard and unremitting toil, but it was undergone in a spirit of thorough contentment and of single-hearted devotion to the common family interest. Dr. Chambers in his biography of Burns, in treating of the Lochlea experiences, says,—“It was a time of comparative comfort for the Burness family, although marked not less than any other by extreme application to labour. The family was a remarkable one in the district. They kept more by themselves than is common in their class. Their superior intelligence and refinement, and a certain air of self-respect which they bore amid all the common drudgeries of their situation, caused them to be looked upon as people of a superior sort. Country neighbours who happened to enter their family room at the dinner hour, were surprised to find them all—father, brothers, and sisters—sitting with a book in one hand, while they used their spoons with the other.”

William Burness himself was now verging on sixty years of age, and his health was beginning to fail, but he was ably aided in his industrious efforts by his loving and devoted wife and children. Robert, then in his nineteenth year, and Gilbert, aged seventeen, were a great assistance to him in his agricultural labours, and although the Poet in after life graphically characterises his experiences at this period “as the cheerless gloom of a hermit, with the unceasing moil of a galley slave,” it is clear that there was mingled with their care and toil a considerable amount of genuine domestic comfort and happiness. Even the younger members of the household had each his or her appropriate and suitable part to bear in the family industry, and Mrs. Begg, then a mere child of ten years, had her special duty assigned to her, and after a lapse of fully four-score years, she used to recall with delight the happy experiences of her youthful

days at Lochlea. One of these reminiscences as related by her to the late Dr. Robert Chambers, presents the Poet's father in an exceedingly pleasing light. "Her main occupation," Mrs. Begg said, "was one suited to her tender years, that of 'herding' the cattle in the field. Her father would often visit her, sit down by her side, and tell her the names of the various grasses and wild flowers, as if to lose no opportunity of imparting instruction. When it thundered she was sure he would come to her, because he knew that on such occasions she was apt to suffer much from terror."

Graphic sketches of the family life at Lochlea are to be found scattered over the pages of the various editions of the Poet's Life and Works, and not the least interesting of these is furnished by the following characteristic letter addressed by William Burness himself, within three years of his death, to his nephew, James Burness, Montrose.

"DEAR NEPHEW,—I received your affectionate letter by the bearer, who came five miles with it to my house. I received it with the same warmth you wrote it, and I am extremely glad you express yourself with so warm regard for your parents and friends. I wish you much joy of your wife and child. I would have been glad had you sent me their names, with the name of your brother-in-law.

I have a family of four sons and three daughters; two of my sons and two of my daughters are men and women, and all with me in the farm way. I have the happiness to hope they are virtuously inclined. My youngest daughter is ten years of age. My eldest son is named Robert; my second, Gilbert; the third, John; the fourth, William. My eldest daughter is named Agnes; the second, Anabella; the third, Isobel.

My brother lives at Stewarton, by Kilmarnock. He has two sons and one daughter, named John, William, and Fanny. Their circumstances are very indifferent.

I shall be happy to hear from you when it is convenient, when I shall write to you from time to time. Please give my respects to your brother and sister in the kindest manner, and to your wife, which will greatly oblige your affectionate uncle,

WILLIAM BURNESS.

Lochlea, 14th April, 1791."

The reminiscences of Mrs Begg, the youngest member of William Burness' household, of the early period of her life which she passed at Lochlea, continued to be a never-failing source of deep and genuine happiness to her during her lengthened existence of nearly fourscore and ten years. These were of too sacred a character to be alluded to except within

the limits of her own family circle, or to some specially favoured and sympathetic listener ; but when she was induced to speak of her father she never failed to express the profoundest reverence for, and devotion to, his memory. Proud as she naturally was of her illustrious eldest brother, and fondly as she clung all her life through to her every recollection of him, she was still prouder of, and clung more fondly and tenderly to, her memories of her father. Him she regarded as a far higher object of admiration, and her favourite delineation of his personality was to point to him as the veritable original of "the saint, the father, and the husband," so reverently depicted by her brother in "The Cottar's Saturday Night."

From Mrs. Begg's reminiscences we derive the deeply interesting information that her father had, from a very early period of the Poet's childhood, discerned the exceptional gifts of his eldest son, and had expressed to his wife the solemn prediction—"Whoever may live to see it, something extraordinary will come from that boy." From the same source, too, we have the information that the Poet's father actually lived to realize in some measure, and probably not without a mysterious blending of parental pride with parental anxiety, the truth of his own prediction. Some of the earliest effusions of his son's marvellous genius he actually lived to read and to appreciate very highly, and among these he especially admired the exquisite simplicity and tenderness of sentiment in the matchless pastoral song "My Nanny, O !" Mrs. Begg, too, used to relate with much enjoyment, a domestic incident at Lochlea, which revealed her austere father and his gifted son in a very real and characteristic light. In the winter of 1781-2, while Burns was paying court to the first of his innumerable successive divinities—Ellison Begbie, a sweet and interesting girl, who dwelt on the banks of the Cessnock, about two miles from Lochlea—his father naturally became much concerned at the lateness of the hour at which his son occasionally returned to the parental roof, and in order to administer a fitting rebuke to the "rover," he one night insisted on sitting up to await his return. When, therefore, the youthful bard arrived at Lochlea, he found his father awaiting him in his severest admonitory mood. On being asked the reason for his detention to such a late hour, the son, at once in his gayest and happiest strain, began to give his

father so humorous and fanciful a description of his experiences and difficulties in his journey homewards, that the father not only forgot the intended rebuke, but actually became so interested in and amused at his son's recital, that he continued sitting at the kitchen fireside for fully two hours enjoying his son's fascinating conversation.

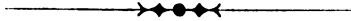
The operations on the farm of Lochlea seem to have been of a more than usually arduous character, for there was a house and barn to build, and waste land—referred to in William Burness's jottings as "the loch," extending to 21 acres—to drain and dress with lime, so as to make it suitable for cultivation. These operations seem to have extended over the earlier years of the occupancy of Lochlea, and before they were fully completed a dispute seems to have arisen between William Burness and his landlord, Mr. M'Lure, and impending misfortune like an ever-darkening cloud began to gather around the household. This vexatious and troublesome matter seems to have painfully harassed and distressed William Burness, and his health becoming more and more undermined, he, after a lingering illness, departed this life on the 13th February, 1784, in the 64th year of his age. Mrs. Begg has left a touching and graphic sketch of the melancholy scene around her father's bedside on the day of his death. "She remembered being at her father's bedside on that morning with no other company besides her brother Robert. Seeing her cry bitterly at the thought of the impending parting, her father endeavoured to speak, but could only murmur a few words of comfort, such as might be suitable to a child (she was then only twelve years of age), concluding with an injunction to walk in virtue's paths and to shun every vice. After a pause he said there was one of his family for whose future conduct he feared. He repeated the same expression when the young Poet came up and said, 'Oh, father, is it me that you mean?' The old man said that it was. Robert turned to the window with the tears running down his cheeks, and his bosom heaving as if it would burst from the very restraint he put upon himself."

Actuated by that strong attachment to locality, which forms so marked a characteristic of the Celtic race, the Burns family resolved to inter their father's remains in the burying ground attached to "Alloway's Auld Haunted Kirk," the burying ground

of the parish in which William Burness and his wife had spent the first years of their wedded life. Accordingly at considerable expense and inconvenience, the funeral procession wended its weary way over the eight miles which intervened between Lochlea and the place of interment—the coffin, according to the then prevailing custom, being supported by two horses, placed one after the other. On the tombstone, shortly afterwards erected to mark the site of his father's grave, Burns inscribed the following genuine and touching tribute to his father's worth—lines which, inartistic as they are, express more sincerely the true sentiments of his heart, than the most impassioned stanza he ever composed:—

“O ! Ye whose cheek the tear of pity stains,  
 Draw near in pious rev'rence and attend !  
 Here lie the loving husband's dear remains,  
 The tender father, and the gen'rous friend,  
 The pitying heart that felt for human woe,  
 The dauntless heart that feared no human pride,  
 The friend of man, to vice alone a foe,  
 'For e'en his failings leaned to virtue's side.'”

ROBERT BURNS-BEGG.



## GREENOCK BURNS CLUB.

(HELD OVER FROM LAST YEAR.)

THE Greenock Burns Club, of which it is here proposed to give a short historical account, dates from 1801, when the Poet was but five years in the grave. Several Greenock gentlemen, some of whose names and poetical productions have been preserved, constituted themselves in that year into a Burns Society, holding their deliberations in a tavern conducted by a Mrs. Cottar, a circumstance which gave rise to a witticism of the time, jocularly describing their weekly gatherings as *Cottar's Saturday Nights*. That Burns worship in Greenock should thus early have a local habitation and a name, might reasonably be expected when it is known that fully 50 copies of Creech's Edinburgh Edition were purchased by Greenock subscribers; and that the Poet himself (as the diligent antiquary, Weir, relates) was, during his single visit to Greenock, surprised and overjoyed to find that his fame had preceded him, and that his book had a ready sale at all the shops. Weir's historical sketch was published in 1829, and in his volume he mentions it as a well-known fact that Greenock was the first place to establish a society specifically named after Robert Burns. Intellectual conversation, and the fostering of a taste for the poetry of the country, were represented as the objects of this earliest of Scottish Burns Clubs. Acting, probably, on the principle that imitation is the sincerest form of flattery and homage, the members were in the habit of writing verses, good, bad, and indifferent, in the favourite metres of Burns. The first meeting of the Club of which any account is extant, was held on the 21st of July, 1801, and on that occasion Mr. Neil Dougal, a well-known local musician and poet, read a lengthy poem to the memory of Burns, which he had himself composed, and which is not devoid of considerable merit. The first *Anniversary* meeting was held on 29th January, 1802; forty members were present, and the customary ode specially composed for the occasion was recited from the chair. On Saturday, 29th January, 1803, the bulk of the members remained in

Greenock to celebrate the anniversary in the White Hart Hotel, while a detachment travelled by coach to Ayr, in order to join other admirers of the Poet from all parts of the country in celebrating his anniversary in the cottage where he was born. As the result of an examination of the registry of births for the parish of Ayr, it was, in that year, discovered that the 25th, and not the 29th, was the correct natal day of the Bard. This discovery does not, however, appear to have caused the members in the succeeding years to confine their anniversary to the 25th, for we find various dates in January (evidently chosen mainly for convenience) given in the minute-book as the evenings of celebration. Very full reports of many of these early anniversary celebrations are to be found in the local paper of the town, and corroborate the lengthier records of the official minute-book. The Club, even in the early period of its existence, was evidently a power in the town, and, besides numbering on its roll some of Highland Mary's kin, it also included many of the leading citizens of Greenock in its active membership. Mr. Galbreath, president in 1812, proposed at one of the meetings in that year that a subscription should be opened for the purpose of erecting a monument to Mary Campbell. The substance of his eloquent remarks are still to be seen in the carefully collected "Notes On Renfrewshire Topics," excerpted from the files of the old Greenock journals by Allan Park Paton, Esq., the famous Shakesperian scholar. In the early, as in the later years, of the Club's history, special efforts were made to spend the anniversary evening in as splendid and discreetly hilarious a style as possible. At the seventh celebration the members seem to have outstripped all their previous doings. Over sixty gentlemen sat down to supper, and the celebrated band of the Ayrshire Militia was brought to Greenock specially for the occasion, and regaled the members with a "superior musical performance" with great applause. Considering the means of transit then available, and the season of the year at which the meeting took place, it cannot be said that the members of the Club were lacking in enthusiasm or enterprise. On another of the early anniversaries held when this century was just in its teens, a motion was proposed and carried "that a correspondence be entered into with the friends and admirers of the National Bard in Ayrshire, requesting them to set apart a subscription to erect a monument to his distinguished memory at the place of his birth." In subsequent

reports of the proceedings this matter is frequently referred to and emphasised.

With the exception of certain outstanding events, the history of the Club during the five decades after 1820 is not of such great importance as to require very minute chronicling. The present work of the Club must call for more copious details. The Greenock Club is strongly of opinion that it is by present and actual services for the promulgation of literature that any Burns Society, deserving of the name, must base its claims to regard. January 25th, 1842, is, however, worthy of commemoration. On that day—the christening day, as the papers relate, of the Prince of Wales—the foundation stone of the monument to Highland Mary was laid in the corner of the Old West Kirkyard. The procession, consisting largely of “brethren of the mystic tie,” and enthusiastic devotees of Burns worship, from all corners of the land, proceeded with due reverence to the hallowed spot where the imposing ceremony was performed. So many years thus elapsed before the proposition of Mr. Galbreath had practical issue. The celebration in the great year of ’59 was a magnificent affair. The Provost of the time—Mr Duff—presided over a gathering of more than 200 gentlemen, and there was no lack of rhetoric and brilliancy. The speeches delivered on the occasion are well preserved in the official records of the centenary. The president of that time—Mr. Macfarlane—did much good work which is not yet forgotten.

It is not from any want of materials in the shape of recorded speech, deliberation, and song, that we hasten to give an account of the present work of the Club, rather than utilise our small available space in transcribing minutes, which, though often shrewd and witty,\* have mainly but a parochial interest. Everywhere in the records we read of nights of social glee, copiously seasoned with intellectual conversation; of able critical papers minutely commented on by the assembled members; and of happy gatherings unsurpassed in the records of sociality. Of more importance than those evenings of

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\* Under 26th December, 1861, we read :—“Mr. Kenneth M’Lauchlan, the poet-policeman, was appointed treasurer in room of Mr Sword, retiring; after which the members entered into a general conversation, which was becoming instructive when that political bugbear, Forbes Mackenzie, entered his veto against having any more of it. The members, one and all, however, protested in loud and unmistakable terms against the interference of a *fellow* like him, who was not a member of the Club.”



rational enjoyment must be mentioned the publication of an edition of Fergusson, the poetic predecessor, and, in some respects, inspirer of Burns. This edition, now very scarce, is marked by shrewdness of selection, and though, in our day, rendered obsolete by the careful editions of Mackay and others, it is yet an honour to the town.

The ordinary membership roll of the Club, as at present constituted, contains 300 names, including the Sheriff, the Provost, and most of the leading Magistrates, clergy and literary men of the town. There are also life membership and honorary membership lists. One member, Mr. Archibald Campbell, has a marked place of honour at the meetings. And this is rightly so, for he is a nephew of Mary Campbell, that pure and lovely Highland lass, whose beauty, and whose pathetic death, called forth from Burns's heart those imperishable lines which have made the simple girl's story familiar over the whole civilised world. Mr. Campbell is now well stricken in years ; but few lovers of literature visiting Greenock fail to have an interview with him, and anon make a pilgrimage to the spot in the Old West Kirkyard, where lies the dust of Mary Campbell, marked out by a graceful monument in a portion of the churchyard, zealously tended by the special supervision of the Club. One gentleman, a president of the Club more than forty years ago—Mr. Colin Rae-Brown—is well known in Burns circles all over the world for the ardour of his Caledonian zeal. Mr Rae-Brown is universally famed for his extraordinary efforts in connection with the great and successful centenary celebration of over 30 years ago, and for his consuming interest in every movement connected with our National Bard. Other gentlemen, resident in Greenock, and worthy of mention in connection with a Burns Club, are Mr. Jas. Tannahill, next-of-kin to the sweet and ingenious poet of Paisley, and Mr Adam Patrick, son of Willie Patrick, Burns's herd laddie at Mossgiel.

Along with a considerable number of Burns Clubs in Scotland, the Greenock Club has for some years conducted annual competitions in Scottish Literature, open to the school-children of the town. The success of these in Greenock has been most astonishing, and thoroughly encouraging to the Executive of the Club. Since the inauguration of these examinations, the Club has spent some hundreds of pounds, in the shape of medals and

prizes awarded to the successful candidates in Recitation and Scottish Literature. In the latter subject, the candidates belong to the higher Standards, and by means of printed examination papers, containing questions on Scottish Authors, previously intimated, are searchingly examined as to their detailed knowledge of the subjects prescribed. The answers of the successful candidates are bound and inserted in the library of the Club. The quality of the answers submitted to the Club's examiners has been yearly increasing in excellence; and has fully justified the Club inaugurating other competitions of a more advanced type for the pupil-teachers of the various years who are in the service of the Greenock School Board. In the Recitation Competitions some thousands of children have competed,—in 1891 there were over 500 candidates—and when it is remembered that for the tests in this branch, certain selected poems of Burns must be carefully committed to memory and appropriately recited to the Club's examiners, it will be seen that the Greenock Burns Club is not lacking in successful zeal for the propagation of Scottish Literature in the community. The Bursary Committee—to which the conducting of these examinations is delegated—is certainly the hardest wrought of the many committees of the Club. It contains twelve members, among whom are four B.A.'s of London University, and for fully a month in the summer the members are busy each night conducting the competitions, superintending the written examinations, and correcting the papers handed in. The members of the Greenock School Board—three of whom are also members of the Club—together with the various clergymen of the town, have given their hearty co-operation and aid, thereby greatly lightening the labours of the Club and widening its influence. Encouraged by the success of the literary efforts made on such a large scale, the Club has of late years instituted, also through its Musical Committee, a series of competitions, in which the successful singing of songs, from Burns and other Scottish lyrists, has been rewarded by medals and other substantial prizes. By such means the usefulness of the Club has been meritoriously extended, and the musical as well as the literary faculties of the school children fostered in a manner distinctly national. When, towards the end of June of each year, the results of the various examiners in recitation, singing, and literature are published, the pupils heading the lists in the several competitions give a display of

their abilities in the Greenock Town Hall, at the public presentation of the prizes by the Honorary President of the year.\* A small sum is charged for admission and the proceeds handed over to some of the local charities. The various medals awarded are struck from a special die made for the Club, and the book prizes are similarly impressed by the Club-stamp and the Poet's armorial bearings. For the purposes of the Club's examinees, the members of the Bursary Committee are at present engaged in the production of a volume, which will embrace selections from the Scottish poets, prior to Burns, and be enriched with critical and illustrative annotations.

There is yet another direction in which the educational energy of this Club has been expended. The Wild Flower Competition for school-children was instituted, and is now supported, by members of the Club, conjointly with the Royal West Renfrewshire Horticultural Society. One very interesting result of these labours was recently shown in the display of collections, sent in by school-children, of flowers mentioned by Burns and Tannahill in the course of their works.

In connection with these competitions, it may be stated that a sum more than equal to that required to erect a statue of the Poet has been expended in educational and charitable objects. While believing that their efforts in these latter directions, testify their love for Burns in as eminent a degree as the erection of a memorial in bronze, the members of the Club have not lost sight of the desirability of raising a statue to the memory of the Poet whose name they bear. They have also been at a considerable pecuniary outlay in the tending of Highland Mary's monument, and, it may be added, they paid for one of the panels in the Glasgow Statue—"The Vision"—the terra-cotta replica of which is in the Club-room and cost an additional five guineas.

The Club has been fortunate in securing the services of a series of Honorary Presidents, who have done much by their speeches and actions to encourage the systematic study of the literature of the land. Such are the Rev. John Barclay, author of a beautiful poem on the bard ; Sheriff Nicholson,

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\*It ought to be mentioned that the Greenock Magistrates give the Town Hall free of charge ; and that the Club, by subscribing to the Hospital, secures the right of nominating cases for a certain number of the Wards.

LL.D., a voluminous writer on northern lore ; Prof. Blackie, author of numerous works on Scottish topics ; and Dr. Andrew Lang, poet-laureate of "gowf," and author of the most recent Edition of Burns. The Honorary President, who takes the chair this month, is the well-known friend of Carlyle—Prof. David Masson—who possesses a European fame for geniality, learning, and critical acumen. It is not too much to say that the list of Honorary Members would also serve as a present-day list of British celebrities in art and literature. To mention but a few names:—Science is represented by Sir William Thomson, P.R.S., and Prof. Jack ; Literature, by Dr. Underwood, Dr. Oliver Wendell Holmes, Lord Tennyson, and Mr. A. J. Balfour ; Art by Sir Noel Paton, and Sir F. Leighton ; the Drama, by Mr. Henry Irving ; and Music, by Mr. Hamish MacCunn, a native of Greenock, and intimately connected with the family of Highland Mary.

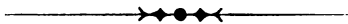
The Club is probably unique in possessing a handsome suite of rooms in Nicolson Street provided with a splendid portrait-gallery of the various Presidents and Honorary Members. What perhaps strikes the eye of the visitor even more than the varied relics of Burns and Highland Mary, is the handsome library of Scottish Literature recently enriched by donations from many of the honorary and ordinary members. It is the intention of the Club still further to extend their collection by placing on their shelves, works and MSS. illustrative of Scottish Literature and History of every period. The handsome manner in which honorary members have aided, and are still aiding, the Library Committee in giving completeness to this interesting collection is worthy of all praise.

While the various Committees—Musical, Library, Bursary, &c.—are constantly at work during the whole year, there are quarterly meetings of the aggregate Club, to which the work of the committees is delegated, and at which necessary business, such as election of new members, is carried out. Perhaps the most important—certainly the most attractive—parts of the programme of these quarterly meetings are the papers and lectures on Scottish Literature delivered by the members, and dealing with subjects drawn from the entire range of national history. A scheme is at present in process of formulation, by which it is proposed to institute a series of public lectures to be delivered

by members of the Club, who are specialists in particular departments of national literary criticism.

No account of the Club would be complete which did not make mention of the series of beautiful menu-cards, which, with many humorous and attractive embellishments, detail the names of the speakers on the anniversary evening. Appropriate selections from Burns, wittily characterising the various Scotch dishes of the dinner, together with clever sketches illustrating the various quotations, combine to make the annual menu-card a valuable work of art and a lasting memento of the occasion. The signatures of all the members present at the meeting held previous to the anniversary are ingeniously reproduced on the last page. The 500 extra copies of the menu-card for '91—the work of Mr. Peter Kerr, artist, a member of the Club, who has also designed the sketches of all the others—were eagerly bought up by Burns Clubs in all quarters of the world.

J. B. MORISON.



## THE EDINBURGH FORGERIES.

THE startling revelations made by the Edinburgh *Evening Dispatch* in connection with the nefarious traffic in bogus literary MSS. and other historical documents, which has been going on for the last five or six years, compel us to refer to the subject, although only a short month ago we had considered it scarcely ripe enough to be brought before the general public. For some years past there has been considerable uneasiness and suspicion in the manuscript market, at first induced by the extraordinary number of original documents offered for sale, and subsequently confirmed by the suggestive attitude assumed towards them by experienced collectors, and the most reliable of the *cognoscenti* in such matters. Still, there was great disinclination displayed to speak out plainly, and all that was available upon which to form a judgment was a succession of hazy rumours and nebulous reports, which there was no means of verifying. The result is that many have been victimised, to whom a seasonable hint would have been specially valuable. This reticence, however, may be excusable in some measure as the outcome of that circumspect caution which is one of our national characteristics. The self-constituted champion of truth in such a case must necessarily take upon himself a personal responsibility from which the bravest may well shrink; but, while we say this, we can find no excuse for those who have held back when they were only asked to follow where the bolder spirits had cleared the way. It were a national disgrace that such villainy should be practised without challenge and exposure; and the thanks of the whole country are due to the proprietors of the *Evening Dispatch* for their spirited and disinterested action in the matter. The first article calling public attention to the forgeries appeared on 22nd November, and in column after column, from that date to this, the plot has been allowed to unravel itself in most interesting and satisfactory fashion. It is not our province to enter into the details of the modern "curiosities of literature," which graced the pages of the *Dispatch* while the investigation was proceeding. Suffice it to say that recently a man was arrested on a Magistrate's warrant, and remitted to prison

on a charge of "uttering, as genuine, forged documents," to be afterwards specified. The alleged forgeries include Burns MSS., Scott MSS., Stuart MSS. relating to the Jacobite period, letters by Oliver Cromwell, Thackeray, and other illustrious personages, whose writings are in demand by collectors. A little has also been done, it seems, in the way of supplying the art market with genuine specimens of Sam Bough and other eminent artists, at surprisingly low quotations. It is with the Burns forgeries that we are chiefly concerned. Though it is nearly two years since we became acquainted with the fact that a number of spurious Burns documents had been put upon the market, it was only in the spring of this year that we had any personal cognisance of it. In the month of March or April, at an informal meeting of the Burns Federation in Kilmarnock, Mr. Sneddon, the Secretary, read a communication he had received from Mr. James Mackenzie, Forrest Road, Edinburgh, offering certain Burns manuscripts for sale, and suggesting a personal call for examination of his collection, which he averred was as extensive as that in the Kilmarnock Museum.\* Various reasons operated for disregarding this application, and we heard no more of it till the month of September or October, when Mr. Sneddon submitted some further communications from the same gentleman, from which it appeared that, apart from their mercantile side, he was desirous of obtaining a Kilmarnock opinion on the authenticity of certain of the documents in his possession. Mr. Sneddon therefore requested him to forward a specimen, but this Mr. Mackenzie refused to do, on the ground that the request had come too late. The *venue* was thereafter transferred to the columns of the *Cumnock Express* by Mr. Mackenzie himself, who communicated to that journal what purported to be a letter from the Poet addressed to a "Mr. John Hill, weaver, Cumnock," of whom and whose connections, the editor, after enquiry, could find no trace. This production was immediately challenged by Mr. Craibe Angus, of Glasgow, who had long been on the alert, and to whose indomitable courage and unwearied vigilance, the credit of setting the machinery of the law in motion is mainly due. In the same paper Mr. Mackenzie afterwards published two poems of seven stanzas each, described as genuine productions of Burns, the one entitled "To the Rosebud," and the

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\* This correspondence was published in the *Dispatch* of December 16th.

other, "The Poor Man's Prayer." In the same issue also appeared two specimen stanzas of an alleged poem by Burns "written after hearing a sermon preached in Tarbolton Free Church,"\* as a printed description puts it. Without reference to the condemnatory internal evidence these poems present, they have been conclusively proved, in the columns of the *Dispatch*, to be nought else than impudent transcripts from old magazines and forgotten volumes of verse. Our space forbids further detail. The curious may refer to the *Evening Dispatch* of 22nd and 23rd November for a reproduction of the correspondence evoked by Mr. Mackenzie's fruitful communications to the *Cumnock Express*, but whether the accused has any connection with these productions, or with those to which we may subsequently refer, is a question to be settled by the Court on the evidence submitted at the trial.

Up to this point we had no opportunity of personally examining any of the suspected documents. Being aware that Mr. Mackenzie had presented a Burns MSS. to the Committee of the Carnegie Library of Ayr, we proceeded there accompanied by another member of the Federation Executive, Treasurer Mackay of Kilmarnock. On our arrival we discovered that Mr. Craibe Angus, without any preconcerted arrangement on either side, had come from Glasgow on the self-same errand as we ourselves. We found the Ayr men, as was only to be expected, rather disinclined to look their gift-horse in the mouth, but eventually every facility was afforded us for a thorough scrutiny of the document, which turned out to be a copy of "*The bonnie Banks of Ayr*." After careful examination and comparison of the manuscript with the genuine specimens in the "Cottage," we unanimously and unhesitatingly gave it as our opinion that the document as a relic of Burns was perfectly worthless—an opinion since confirmed by the authorities of the British Museum, and Advocate's Library, Edinburgh. A week or two subsequent to this incident the *Dispatch* took up the matter with the well-known ability and public spirit which characterise that journal, and speedily brought it to the issue we have already indicated. To its columns we must again refer our readers for full particulars of the astounding discoveries and revelations that were made from day to day as the unsavoury narrative

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\* The generally accepted date of the Disruption is 1843.



proceeded. For the sake of connection, however, we submit the following summary of Mr. Craïbe Angus's first contribution to the columns of the *Dispatch*, which is headed, "Remarkable Story of a Mysterious Cabinet."

GLASGOW, NOVEMBER 26TH, 1892.

SIR,—As secretary, *pro. tem.*, for the forthcoming Burns Exhibition in Glasgow, I have come to know not a few of the inner circle which may be said to constitute the Burns cult. As the Exhibition will consist mainly of relics of the Poet, my correspondence has necessarily been with the holders of them. Such, in not a few families, are heirlooms, held as national possessions to be freely lent, so that the Exhibition may be an event of historic importance. From these, the one question has been, "How will our property, when on exhibition, be protected from injury?" And so with those also who, in the long ago, had purchased Burnsiana items. All, so far, has been smooth sailing. But, unfortunately there is another class, those who, from the very best of motives, have recently purchased what they believed to be Burns MSS., or books containing his autograph, and from whom come questions of a very different kind. In this way I have come to know of the existence of spurious documents, all recent, and all emanating from the same persons. Several years ago I saw in certain bookshops spurious Burns MSS. before I had even heard of their existence. I instinctively pronounced them false at first sight, when, after a lively ten minutes, I invariably had to beat a hasty retreat. Since then I have seen spurious MSS. of Burns in Newcastle, Birmingham, Leeds, Manchester, Liverpool, and London; and so I was not altogether unprepared for the revelations you have made. It is a great relief to the promoters of the Burns Exhibition that you have simplified their work by the firm, well-timed, and thorough efforts you are making to discover the forger and his accomplices. My relation to the controversy in the *Cumnock Express* came about in this way. Happening to be in Cumnock, and having formerly received important information relating to Burns from Mr. Tod, the editor, I took occasion to call upon him. In the course of our conversation he told me that Mr. Mackenzie, an Edinburgh collector, had sent him an unpublished letter of Burns, and that he was making inquiries of the oldest inhabitants regarding it. Mr Mackenzie's name having been so frequently mentioned in connection with bogus MSS., I suggested to Mr. Tod that if he published the letter in the *Express*, he might get the desired information. I added that I strongly doubted the existence of any important MSS. of Burns that had not been published; and that in Edinburgh there was a manufactory of spurious MSS., and that this letter was probably one of them. Mr. Tod replied that he would ask permission to publish the letter, and if permission was granted, his paper would be open for any comments I might have to make on the letter. I agreed to write as a correspondent, but I had no wish or thought of concealing my identity, and Mr. Tod, very properly, informed Mr. Mackenzie that I was the writer.

I put Mr. Mackenzie in a dilemma. He was fighting with the odds of the truth against him; and where, may I ask Mr. Tod, is he now, when Mr. Stronach has shown that the "Poor Man's Prayer" could not by any possibility have been written by Burns! I do complain of Mr. Tod for giving colour to Mr. Mackenzie's insinuation that the British Museum, or the Antiquarian Museum in Edinburgh, would for a moment be unjustly swayed, one way or another, in any judgment they might give on a matter of the kind, though I was not much concerned at his taking the side of Mr. Mackenzie in the correspondence.\* A word, by the way, as to Mr. Mackenzie. Along with two gentlemen, Mr. Colvill Scott, of London, and Mr. Andrew Gibson, of Belfast—two gentlemen who know their Burns down to the roots—I called upon Mr. Mackenzie. We told him that we had called to see the Burns MSS. which, in his letters to the *Cumnock Express*, he had invited the public to see; we told him who we were; and on his complaining of my having condemned a letter I had not seen, I replied that I had not said anything about the *penmanship* of the letter, and that my strictures were confined to the matter of the letter, which I could not accept as being the outcome of the brain of the Poet. I promised that if he would show me that any of my statements were exaggerated or unfair I should withdraw them over my own name in the first issue of the *Express*. On referring to the letters, he took exception to my having called him the "dupe" of the forger. I replied that I had no other alternative. I knew he was not the forger, and I would not believe that he was his willing accomplice. He refused to show the MSS. on the ground that I was a "dealer." I told him that I was a collector of books relating to Burns, but that dealing in Burns MSS. could not be said to be a department of my firm. Not having been favourably impressed with the answers and conversation of Mr. Mackenzie, I said I should bid him good-bye, and write to the *Express* to say that he had refused to show me the MSS. he had invited the public to see. After much hesitation and haggling he said the MSS. were at his house, and that he could not show them that day. We asked him to fix a day when we could see them, and he named the following Tuesday. I asked him no questions myself, but my friends did. He refused to tell where he got the MSS., or in whose possession they had been previous to their coming into his hands, further than to say that he was a collector, and that an old cabinet, the style of which he did not like, had been brought to him, and that thinking there might be some hidden treasure in some secret drawer, he purchased it. And he told us how, on touching a spring, a bundle of MSS., as if by magic, were ejected from their long hiding. On the question being raised whether, under the circumstances, the MSS. were his property, or that of the late owner of the cabinet, and why he had not communicated the knowledge of his 'find' to some learned Society or the *Scotsman*, he beat about the bush and would not come to the point. On his repeating his statement in one of his letters

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\* Mr. Tod has since admitted that he was in error.

that he had not seen a spurious Burns MS., and that he did not believe in their existence, we undertook to borrow examples and show them to him on Tuesday, which we did. On that day we were late, having been detained in the borrowing of the spurious MSS., which two most respectable firms in Edinburgh, knowing our object, kindly placed at our disposal. We explained to Mr. Mackenzie the cause of our being late for our appointment. He demurred to showing us the documents at that late hour, but he relented and showed us a MS. named in the *Express*; we showing him those we had borrowed. With the exception of one signature, which he thought doubtful, he seemed inclined to think the MSS. authentic. We were not so complimentary to those he showed us. Taking his statements as to the cabinet with the secret spring, and his denial or modification, on the occasion of our second visit, of the statements he made on our first, we were no wiser as to how he came by the boasted MSS. than if we had not conversed with him on the subject. Putting all the circumstances together, I doubt if Mr. Mackenzie has in his possession a genuine MS. of Burns.

All honour to the men of Ayr for their courage in verifying the MS. of "The bonnie banks of Ayr." The committee, when it was challenged, as it was by Mr. M'Naught, the new editor of the *Burns Chronicle*, Treasurer Mackay, of Kilmarnock, and myself, should not have accepted it without, in the first instance, putting it to a reasonable test. That MS. has been weighed in the balance and found wanting."

On the subject of the "Mysterious Cabinet," Mr. Colvill Scott wrote to the *Dispatch* on November 30th:—

"On another occasion of calling on Mr. Mackenzie at his shop, I heard from his own lips the following:—On asking him personally where he discovered the MSS., he gave me to understand that, being a kind of general collector of all sorts of things, he was shown one day a desk or cabinet, and, on looking over it, naturally enough previous to purchasing, he suddenly touched an invisible spring, when out flew a drawer filled with MSS. of Burns, &c. Having drawn the attention of the owner to the fact, he decided to make an offer for the MSS., and purchased it, but told me, when closely pressed, that he did not buy the desk wherein the peculiar discovery was made, and which might be called the 'Enchanted Cabinet.'"

Mr. Mackenzie, writing on December 3rd in reply to the foregoing, says:—

"Already much has been made of the cabinet story, and, as it has been referred to, let me mention the facts without the fiction. Two parties named in this correspondence called on me, and, in course of conversation, I said that some years ago, when looking at an old cabinet, the owner showed me a secret drawer in which he had found some old MSS. I bought the MSS. On another occasion one of these gentlemen asked why I had not reported the finding of the Burns MSS. in the cabinet. I at once stated that these were not Burns MSS., but merely old medical MSS. Yet, in the face of this, a very different light has been thrown

on the cabinet story. The Burns MSS. I possessed had often been shown to gentlemen known to be authorities on Burns, and no one thought them to be other than genuine, even including those that so much has been made of. I am now pleased, however, that the authorship of these has been discovered."

Such is the story of the "Enchanted Cabinet," and it must be considered a very strange one as it stands. After the judgment passed upon that part of Mr. Mackenzie's collection of which "so much (or rather, so little) has been made"—a judgment, by the way, with which he has been forced to coincide—he surely cannot feel at ease regarding the remainder of his literary treasures. We are at a loss to account for the motives of any "amateur collector," who, in the circumstances in which Mr. Mackenzie finds himself placed, refuses, or even delays, to give the fullest information at his command concerning the history of the questioned documents, and how they came into his possession. But we must proceed with our narrative. A few weeks ago, Mr. Stillie, writing to Mr. Muir, late Editor of "*BURNS CHRONICLE*," offered to submit for inspection of the Burns Monument Committee of Kilmarnock certain Burns MSS., of which a list was enclosed. A parcel containing six MSS. was accordingly forwarded, accompanied by a printed list, which was supplemented by the following memorandum from Mr. Stillie:—

"*EDINBURGH, 11th November, 1892.*

To JOHN HAGGO, Esq.,

Besides the list sent I have found Burns Original Manuscript of his introduction to the Kilmarnock First Edition of his Poems. It was sent by Wilson to Creech, Bookseller. These are the earliest and finest collection I have ever seen. Burns wrote his chief works on one side for the printer. Henry Mackenzie bound all his Manuscripts this way. These six documents offered at the reduced value of £100."

It is to be regretted that the venerable and honourable name of Mr. Stillie is so closely connected with the subject of this article. If, as is the general opinion, his judgment only has been at fault, he deserves all sympathy and consideration. There is but one course open for him however, and that is the obvious one of self-vindication, by recounting unreservedly the circumstances that led to his being inveigled. Judges, however well qualified by nature and experience, are not infallible. No shame attaches to the confession of unconscious error, while

mistaken ideas of consistency very often lead to an unreasonable obstinacy which is not to be commended. We were privileged to examine the six documents forwarded. The grounds of our personal judgment, either in this or the Ayr case, would not be particularly interesting to the general reader, suffice it therefore to say, that apart from the handwriting and contents, it was matter of extreme surprise to us that any one accustomed to handle old documents should have accepted them as correct, without putting them to the severest test.

We subjoin a detailed description of the MSS., to show the elaborate manner in which they have been prepared.

*Burns Manuscripts on offer to the Kilmarnock Town Council,  
12th November, 1892.*

1. Burns' Original Manuscript of the Preface to the Kilmarnock First Edition of his Poems, with a Note at the end, asking his friend, Mr. Robert Aikin, for a criticism.  
Sent to John Wilson, Printer, Kilmarnock, June, 1786.  
Consists of seven 4to leaves, with two Autographs.  
Docketed—William Creech and R. Heron.  
Robert Burns MS. (Lounger MS.)

Mr. WILSON, Kilmarnock,

DEAR SIR,—I send you as promised the following sheets as an addition to what I have already sent. You might address me privately, with proof sheets, to Old Rome Forest, as I have reasons for living there quietly. I send also the introduction with this.—Yours truly,  
July, 1786. ROBERT BURNS.

Letter by him (William Creech) to John Wilson, Kilmarnock, and Preface to his Work printed there. From Mr. R. Heron, 1798. See criticism upon Second Edition by Mr. Mackenzie (Lounger 39). See letter to Mr. Creech, 391. Substituted for dedication to the Caledonian Hunt.

2. Burns' Original Manuscript Dedication of his Poems, sent to his friend, Gavin Hamilton, Writer, Mauchline, 1786.  
Robert Burns, Mossgiel, July, 1786.  
This Poem was inserted in the body of his Poems. Consists of 9 folio leaves, with two Autographs.  
Docketed—William Creech, R. Heron, Mackenzie, from John Wilson, Kilmarnock.  
Mr. Robert Burns MS.—William Creech.  
Dedication of his Poems to Gavin Hamilton, Esq., Writer, Mauchline.

This was afterwards substituted for another to the general public, but was inserted in the body of his works.—R. Heron.

Mackenzie  $\frac{m}{41}$

From John Wilson, Kilmarnock.

R. H. M.

3. Burns' Original Manuscript of Ten of his Earliest Poems and Songs, sent to his friend, "Gavin Hamilton, Esquire, Mauchline, and my other friends there. I present, with diffidence, the following effusions for his kindly criticism. Mossiel, Jany. 1786."

Consists of 32 folio leaves, with two Autographs.

Docketed—R. H., see letter by John Hamilton to Mr. Creech; Mackenzie, "Lounger."

Given to me by Mr. Hamilton.—William Johnston.

Docket—Mr. Robert Burns. MS. Poems sent to Mr. Gavin Hamilton, Mauchline, for criticism. This was the first time that many of the contents were known.—R. H.

See letter by John Hamilton to Mr. Creech.

Mackenzie MS.  $\frac{52}{6}$  "Lounger."

Contents:—

1. Epistle to a Friend (J. Rankine).—*Robert Burns*.
2. Song, to the tune "Green Grow the Rashes."
3. An Elegy, "Now Robin lies in his last lair."
4. "When clouds in skies do come together."—*Robert Burns*.
5. An Epistle to Davy, a brother Poet, Lover, Ploughman, and Fiddler.—*Robert Burns*.
6. Song, Robin, "There was a Lad was Born in Kyle."
7. Song, "Though cruel fate should bid us part."
8. Song, "O! raging fortune's withering blast."—*Robert Burns*.
9. "The Twa Herds, or the Holy Tulzie."—*Robert Burns*.
10. Song, "The Braes o' Ballochmyle."—*Robert Burns*.
11. Epitaph on John Dove, the Innkeeper.
12. Another Epistle to Davy, a brother poet. "Auld Neebor."  
—*Robert Burns*.

4. Burns' Original Manuscript: Dedication to the Noblemen and Gentlemen of the Caledonian Hunt, Edinburgh, 4th April, 1787, for Creech's first Edinburgh edition of Burns' Poems.

Consists of 3 folio leaves and has one Autograph.

Docket—4th April. 1787. Mr. Robert Burns. Proposed Dedication to his book of poems. Mr. William Creech.

(Signed) ROBERT BURNS.

M. 137.

Edinburgh, April 4th, 1787.

5. A Manuscript Letter of Burns, which includes a copy of Wilson's Settled Account for Printing Burns' First Edition at Kilmarnock.

"MOSSGIEL, OCTOBER 9TH, 1786.

"DEAR AND HONOURED SIR,—I have settled all the claims which Mr. Wilson, Kilmarnock, had against me.—I proposed for a second edition, with additional matter if I thought well.—But as his terms were against me, I could not enter into any arrangement.—He proposed that I should pay for the paper, which, for 1000 copies, would be about £27, and the printing would come to about £16.—The latter was to be his risk, to be paid out of the first monies coming in.—As you know, this was quite out of my power, and so I have given up all hopes of a second edition in the meantime.—As you so kindly interested yourself to my welfare in the matter, I let you have a copy of Wilson's account.—I am much disappointed at Wilson's terms, for I could have added considerably to the merits of the work, as I have, as you know, been cultivating the Muses . . . spirit of late.

"I was sorry not seeing you when I was in Kilmarnock, as I have every wish to converse with you on various matters, and I shall call on you the first day I am in Kilmarnock.—I remain, Dear Sir, your obliged and devoted servant,

ROBERT BURNS."

Mr. Robert Burns to John Wilson, *Dr.*

1786.

August 28.—Printing 15 sheets at 19s, ... ..	£14	5	0
19 reams 13 quires paper at 17s, ... ..	16	4	0
Carriage of the paper, ... ..	0	8	9
Stitching 612 Copies in blue paper, at 1½d, ... ..	4	9	3
	£35	17	0
August 19.—By Cash, ... ..	£6	3	0
28.— do., ... ..	14	13	0
By 90 Copies, ... ..	10	10	0
	31	6	0
	£4	11	0
By 9 Copies, ... ..	1	7	0
October 6.—By Cash in full, £3 4s, ... ..	3	4	0
Folded, Sealed, and Addressed to Mr. Robert Muir, Merchant, Kilmarnock.			

6. Burns' Original Manuscript of his Introduction to the Kilmarnock First Edition of his Poems. It was sent by Wilson to William Creech, bookseller.

Docket—Mr. Robert Burns. Preface to the First Edition of his Poems at Kilmarnock.

Given to me by William Park, Kilmarnock, 1803.—J. C.

This document is signed Robert Burns, and dated "Old Rome Forest, July 1786.

(No. 1 of this lot of MS. is a copy of No. 6.—Ed.)

The appearance of two copies of the dedication of the first edition on the same sale list was considered, by the Kilmarnock people, a somewhat curious coincidence, and all the more so when the date of the one which purports to be the rough draft, was compared with that of the clean copy apparently intended for the press. Before taking any further steps in the negotiations, the Museum Committee came to the decision to have them tested, and sent them to the British Museum for the opinion of experts. But the authorities there had had so many solicitations of a similar nature within the previous few weeks, which had interfered so seriously with the routine work of the officials, that orders were issued that no extraneous work was to be undertaken. The documents were, therefore, brought under the notice of the Messrs Sotheby, a firm in whose knowledge and experience of all kinds of historical and literary MSS. there is universal confidence. We had the express permission of that firm to publish their opinion, but it is sufficient for our present purpose to say that they do not consider any of the documents a genuine Burns MS. Following upon this, the Committee met on 28th November and entered upon their minutes, "that having doubts as to the genuineness of the MSS., they had returned them to Mr. Stillie, with a note stating that they declined to purchase," though that gentleman had previously advised them in writing that he was "willing to guarantee their authenticity." Than this assurance, nothing can be more convincing of the good faith of Mr. Stillie himself, and we trust that his position will forthwith be publicly vindicated without the delay which, in view of his advanced age and increasing infirmities, we cannot help thinking is positively dangerous.

We do not propose to follow the narrative further. For the information and guidance of our readers we had prepared a list of the spurious and suspected documents, which, however, we have resolved, in the meantime, to hold *in retentis*, lest, by inadvertence, we fall into error, or trench upon the prerogatives of the Courts of Law. Since the foregoing was penned, another arrest has taken place. On December 15th, another man was apprehended in Edinburgh "on a Magistrate's warrant, charged with uttering, as genuine, forged documents," and remitted on a charge of forgery next day. The whole affair, therefore, has now passed into the hands of the constituted



guardians of public morality. The trial, or trials, about to take place will be watched with eager interest by every member of the Burns cult throughout the world. When the ends of justice are served, confidence will be restored, and genuine relics of the Bard accounted more valuable than ever, for the reason that the Federation and kindred organisations will not relax their vigilance till every one of the contemptible counterfeits are nailed to the counter.

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James Dickie, Esq., Town-Clerk of Irvine, sends us the following note which is specially interesting at this time. The whole of the Irvine MSS. passed through John Wilson's hands when printing the first edition, and bear the foreman compositor's directions for setting up.

"CHAMBERS, BURGH BUILDINGS,  
"IRVINE, 24TH DECEMBER, 1892.

"The Burns Manuscripts in the possession of the Irvine Burns Club are all written on the same kind and quality of paper, the whole evidently being part of the same quire. The size is foolscap, of the kind laid—not wove—the quality and size such as that now used by Government for stamped paper, and known as "Small Deed." I have not been able to find any date on the paper, but there are water-marks. On one page of each sheet there is a circle which is surmounted by a crown. Within the circle there is a figure resembling Britannia with the trident in the left, and a branch or flower in the right hand. The figure is rather rudely depicted. The circle is formed of three concentric rings. From the inner ring the second is distant rather more than  $\frac{1}{4}$  of an inch, while the outer ring is distant from the second rather less than  $\frac{1}{4}$  of an inch.

On the other page the maker's name appears—It is "F. HAYES" in bold capital letters.

The manuscripts are all written on both sides of the paper, there being no blank pages.

I may mention that "The Cottar's Saturday Night" consists of 6 pages, and does not connect with the others; "The Twa Dogs" consists of 8 pages and 4 lines on the 9th page; "Scotch Drink" begins on this 9th page and extends over 3 more pages; "The Earnest Cry and Prayer" commences at the top of a page, and consists of 5 pages and the greater part of the 6th page; "The Holy Fair" commences on this 6th page, and covers 6 more pages, and ends on the 7th page; "Address to the Deil" commences on this 7th page, and covers 3 other pages."

## BURNS AND TENNYSON.

WE are old enough to remember the time when the great English Poet, so recently called to his rest, was designated by the contemptuous critics as "Miss Alfred," old enough too, we are, to recollect the bitterness with which Burns and his works were assailed by certain sections of "the unco guid" whose cant was only equalled by their unblushing hypocrisy. But this latter phase of feeling, circumscribed as it ever was, yielded up the ghost at the Centenary of 1859—and, now, we have done with it for ever.

The death of Tennyson evoked a consensus of public opinion, represented by the press of the entire civilized globe, such as has never before appeared in print; and yet, it does no more than justice to the illustrious dead by its fervency and force. The burden of the universal exordium may thus be epitomised:—"No poet of the century has taken a firmer hold of the common heart of humanity than did Alfred Tennyson."

It was just because the Lincolnshire Bard, who was born fifty years after Burns, and who lived nearly a hundred years beyond him, took, like the Bard of Coila, nature for "his guide, philosopher and friend," rendering "the meanest weed a flower," and using the human heart as a harp, that he achieved the proudest position amongst the great singers of this memorable Nineteenth Century.

The pen that gave outward form and force to the following all-pervading sentiment of humanity—now "household words" over the globe—could not have been other than inspired in the highest sense of the term:—

"Break, break, break!  
On thy cold, grey stones, O, Sea!  
And would that my tongue could utter  
The thoughts that arise in me!

"And the stately ships sail on  
To the haven under the hill—  
But O! for the touch of a vanished hand,  
And the sound of a voice that is still!"

The depth of sympathy herein expressed with the countless millions of hearts which are daily being pierced and lacerated

by the cruel arrows of inconsolable bereavement never was so touchingly expressed. Never did a truer voice translate into articulate language the universal plaint which the dread exigency of life—death for all—has called forth in all ages, and from all conditions of men. Even had we space at command, there is no positive call for a multiplication of extracts to prove the magic of the late Laureate's touch. Every reader of his works can recall such priceless gems at will, and future students of his precious pages will not only find out these treasures, but will, of a certainty, discover new ones for themselves. It is because of this close communion with the world's great heart that Burns and Tennyson have obtained an almost unbroken sway over it from 1786 down to the present day. Cowper and Wordsworth, the most moral and philosophic, and Byron, the most glowing and passionate of modern British poets, have commanded, and still deservedly command, a vast amount of enthusiastic appreciation; but none of their writings ever become so indelibly engraven on the inner souls of men as those of Burns and Tennyson. And the reason, as already indicated, is not far to seek. After a long and dreary interregnum, beginning almost with the Shaksperian era, Burns seized on the National harp which had hung so long silent; and, looking from "Nature up to Nature's God," swept the strings with an inspiration which ere long touched the chords responsive of the universal world. Whether in English (and his English was of the best), or through the medium of his now classic Doric, he wrote as only a cosmopolitan poet can; and his reward came at length in the acclamation of humanity. Alas! that practically, so much of his due reward was reserved during his life, to be expressed after his death in marble and brass ever being added to and multiplied even until now.

As a disciple of the peasant Bard, Tennyson has likewise enshrined himself in the hearts of an admiring world, and secured a place in the annals of Modern Song which no other Englishman (Shakspeare alone excepted), has ever obtained. This, together with that "white flower of a blameless life," which he was privileged to wear from youth to age, will ever endear his name and his verse to the English speaking race throughout the coming time.

We do not for a moment seek to place the poet of Haslemere on a par with the peasant who "drove his Plough of Song into

the inner hearts of men," but as citizens of the World whose literature he has so enriched, we shall ever feel proud of one of the greatest teachers and preachers which the British Muse has hitherto inspired. Burns and Tennyson! In a sense, truly, the title given to this brief lucubration seems a somewhat incongruous one. The surroundings of no two men, in an almost contemporary position, could well have differed more widely than those which individually distinguished their personalities. One was reared in the lap of comfort and culture, the other, from his birth, was inured to poverty and almost menial toil. The Englishman, after enduring a few senseless and menseless sneers, issued quite a library of verse, and soared gradually upwards to wealth, distinction, and a coronet. He received the unstinted admiration of the great, as well as the trusty friendship of his fellows; and at his obsequies was witnessed such an ovation as has rarely, if ever, been bestowed upon any author of ancient or modern times. The other, whose entire poetical works are comprised in one comparatively small volume, after a brief enthusiastic burst of not overly well balanced—though well deserved—adulation, continued to labour, early and late, as an unsuccessful tiller of an all too sterile soil, combined with the paltry peddling details, which then appertained to the duties of an exciseman! Then, almost deserted, save by an ever faithful few, he sank into the arms of death—out of the jaws of "honest poverty"—at a period of life when most men have only arrived at the maturity and plenitude of their powers.

The world, we feel convinced, will long cherish Tennyson and his works, but will never cease to *worship* Burns as the greatest Poet of the People who has arisen since the mighty Bard of Avon gave utterance to his last deathless notes.

COLIN RAE-BROWN.

## REVIEWS.

### A PILGRIMAGE TO THE LAND OF BURNS, AND POEMS, BY HEW AINSLIE :

(PAISLEY: ALEXANDER GARDNER.)

TO the student of our native poetry few works have recently been issued from the Scottish press which surpass in interest the handsome volume bearing the foregoing title which now comes under our notice. Apart from its intrinsic value as the product of an original and gifted mind, its contents challenged our attention because of their close chronological relation to the unrivalled works of the master-poet of Ayrshire, Robert Burns, and also because their inspiration has been derived, though with less copious and commanding results, from scenes and circumstances in many ways akin to those rendered sacred by the elder Bard. Hitherto Hew Ainslie has been known to his fellow-countrymen as the author of some tender and touching verses, which were only quoted by those who had made themselves acquainted with the less frequented paths hallowed by the Scottish muse, but until the publication of this volume the strong and clearly defined individuality of the man has never been revealed to us, nor has the evidence of his just claim to rank among the foremost Scottish singers been so fully made known.

As regards the personality and prolonged career of our poet, the work of portrayal has been ably and comprehensively performed in the Memoir at the commencement of the book, where Ainslie's chequered life is succinctly recorded by a sympathetic but judicious friend and fellow-poet, Mr. Thomas C. Latto of New York, and the subsequent pages thereby invested with the enhanced interest attached to the genial and manly character of their author. Here we are informed of the fact that Ainslie was born at Bargany in the valley of the Girvan, in April, 1792. At this date Burns had as yet been scarcely a twelvemonth in Dumfries and was reluctantly making official acquaintance with that smuggling fraternity which were in the future to figure so conspicuously in the Girvan poet's best efforts. The latter, whom we are disposed to regard as

nearest to the Ayrshire bard in the reality and scope of his poetic gifts, was thus a boy of four years when the Dumfries Volunteers fired their farewell volley over the newly-closed grave of his ill-fated and illustrious predecessor. Like Burns, Ainslie was born of staid, industrious parents, owing to his mother his early initiation into and acquaintance with the songs of his country-side and of his native land, while his growing powers were fostered and strengthened by circumstances which led him into early contact with surrounding Nature, a contact to which his warm poetic heart did not fail to make response. His education proceeded first under a village dominie, from whose care he was transferred to the parish school at Ballantrae, and thence to the Ayr Academy, a course of instruction which does not appear to have been niggardly. He eagerly read Ramsay, Fergusson, and Burns, whose varied numbers allured him into the paths of rhyme. Being overgrown and delicate in health, his youth was not clouded with the incessant toil which came to Burns as a heritage, and which so early sowed the fatal seeds of disease in his undeveloped frame. The Ainslie family removed to Roslin, near Edinburgh, when Hew was seventeen, and he afterwards tried to study law with a relative in Glasgow. This did not suit him, however, and he became a clerk in the Register House in the Scottish Capital, and subsequently was appointed amanuensis to Professor Dugald Stewart. At that time his contemporaries were Sir Walter Scott, busy gathering material for his "Scottish Minstrelsy," Christopher North, Hogg, Aytoun, and many more northern lights. "Blackwood" was in the full blaze of its hey-day and the Chaldee manuscript was puzzling and enraging the town. Ainslie, however, did not enter much into the literary society of Edinburgh. Having married early, he found himself with an income too slender to support, without undue hardship, his wife and family, and he resolved on going to America to better his fortunes. But before forming so important a resolution, he had made his first literary venture, by publishing in 1822, "A Pilgrimage to the Land of Burns." In committing himself to authorship he might be secretly influenced by the example of the Bard he so much admired, trusting perhaps by such an effort to "court Dame Fortune's golden smile." Unhappily his book, though it contained some of the best examples of his work, failed to provide for him an escape from the exile now forcing itself upon him,

and he must needs take a step which, while it ultimately led to material prosperity, exerted likewise a powerful influence in casting the products of his muse in the mould of a wistful remembrance and pathetic love of country. At one point in his Memoir, Mr. Latto recounts an incident, which, to lovers of everything relating to Burns, is perhaps the most interesting event in the life of Ainslie. Before bidding farewell to Scotland, just as he was on a last visit to his native district, a desire seized him to turn aside to Dumfries and see Jean Armour who had now been living there in widowhood for twenty-six years. After having spent some hours with the worthy lady, who treated the ardent young worshipper of her late husband with dignified motherly regard, the time came for parting. Ainslie, with a chivalric and impulsive frankness, which well illustrates his character, said, as he grasped her hand in farewell, "I wad like weel ere I gae, if ye wad permit me, to kiss the cheek o' Burns's faithfu' Jean, to be a reminder to me o' this meetin' when I am far awa'." With matronly indulgence she held up her face to him and said "Aye lad, an' welcome." Such consent was as gracious on her part as the request was bold and gallant on his, and had he been a mere rhymer, hungry for notoriety, vanity would have bade him fill pages with such an exploit done into verse. But we know of no evidence that he ever made it known beyond the circle of his own intimate friends, or sought to commemorate it even in the briefest way; so that it is only now, long after his death, that the interview he held sacred has been made public in this country.

In a short time after his visit to Dumfries, Ainslie sought in the New World those better fortunes which had evaded him at home. After much vicissitude and many struggles he at length succeeded in establishing himself in comparative comfort, and in 1855 he found leisure to publish a volume which made him known in his adopted home as a Scottish poet of rare ability. The book became so scarce, however, as to be practically beyond the reach of readers of the present generation on this side the Atlantic.

While yet a hale and hearty old man of threescore and ten, the poet made a prolonged stay in Scotland and greatly enjoyed a renewal of the acquaintance of his youth. After three years so spent he once more returned to America, there to pass the

remaining years of his life, with his family grown up around him and become even more prosperous than himself, and at length ended his days in peace at the ripe age of 86.

All these salient facts of the poet's career, and many others naturally clustering around them, are set forth with a loving hand by Mr Latto, who enjoyed his friendship to the last.

The "Pilgrimage to the Land of Burns," which occupies the middle section of this volume, was, as already indicated, the first published production of its author. It purports to describe in a lively style the progress of three hilarious young fellows, who set out from Edinburgh in a one-horse chaise to journey through the localities, and halt at the spots, then become so memorable through their connection with Robert Burns. After various preliminary adventures in Lanarkshire, the pilgrims, named respectively Edie Ochiltree, Jinglin' Jock, and the Lang Linker, find their way into the shire of Ayr, through which their course follows the meandering of three well-known streams—the Irvine, the Ayr, and the Girvan. Soon they reach Burns Cottage, where they encounter Miller Goudie, who, in his muddled way did the honours of the house, and amply fulfilled what expectation they had formed as regards his bibulous and blethering propensities. Ainslie dubs him "an old drunken multure," and herein he agrees with the poet Keats, who had visited the same spot two years previously, and wrote afterwards of Goudie in the most contemptuous terms as "a mahogany-faced old jack-ass," who boasted of his familiarity with Burns, but who ought to have been kicked for having ever spoken to the bard. At Alloway Kirk the three enthusiasts are represented as holding high carnival on one of the gravestones, expressing themselves copiously in speech and song, as became worshippers who had arrived at "the very core of their pilgrimage." Thence they travelled southward from point to point towards "Girvan's fairy haunted stream," each incident or association on the way suggesting a subject for the exercise of the talents of the company, the road being beguiled by the liberation, from time to time, of the superabundance of animal spirits with which the young men were endowed. Going and returning, they encountered various characters, whose different humours and foibles are recorded or rhymed as the impulse might dictate; and they ended their wanderings at Mauchline, where they

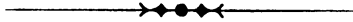


thoroughly pried into every known nook and cranny where Burns had set his foot, lingering there with all the reverent curiosity of genuine devotees. In his Memoir of our author, Mr. Latto tells us that when the "Pilgrimage" was published it was noticed by the poet Campbell in the "New Monthly Magazine," of which he was editor, and there characterised as "a lively and entertaining volume with a mixture of the jocular, the serious, and the sentimental, which gives it considerable piquancy and renders it an agreeable companion for an idle hour." The reviewer also quotes in full two poems contained in the work, "On wi' the Tartan," and "The Ingleside," as "simple and beautiful" examples of its poetry. As regards its prose, the "Pilgrimage" may be chargeable with some of the faults and extravagances of a youthful production, but if there be such they virtuously lean to the side of generosity and enthusiasm.

The idea of such an excursion as is here recorded was somewhat unique when we remember that it was conceived at a time when, although Boswell and Hamilton Paul had by themselves projected and so far realised a commemorative shrine, there was as yet no completed Monument of the Ayrshire Bard extant, and that it was not until twenty-four years later that the nation was fully awakened to the imperishable genius of Robert Burns. Doubtless Ainslie's main object in the publication of the "Pilgrimage" was to use it as a setting to the poems he had already written, and as an acceptable vehicle by which, as the most important and valuable part of the work, they might reach the public eye. At all events the author's claim to be the first to give the title "Land of Burns" to the districts now so familiar to us under that designation, is acknowledged on all hands, and whatever the merits of its prose, the "Pilgrimage" contains many of the poetic gems which have established Ainslie's reputation, and which in his later years he never surpassed. To make this evident we have but to name the charming "Bourocks o' Bargeny," the pathetic "It's dowie at the hint o' hairst," the quaint "Ballad to the Bat," the bold "Rover o' Lochryan" and the pawkie and powerful "Tam o' the Balloch." These lyrics have a flavour and potency all their own, for although written by an intense admirer of Robert Burns—who, in the matter of form, is so readily seized for imitation by

mediocrity—their author betrays less of the dominating influence of his great predecessor than perhaps any subsequent Scottish singer ; while in spirit, he approaches him nearer than any. We cannot now dwell on the remaining section of the volume, which consists of poems published in America, and many others which, in a collected form, have not hitherto seen the light. All who cling to the vernacular and believe in its power of expression should procure the book and read and study for themselves, and thus become acquainted with the life and works of a gifted, genial and enthusiastic master of the “ braid Scots ” tongue. Two admirable portraits of Hew Ainslie, one in youth and one in age, set his likeness before the reader, and make the book more interesting ; while it is still further embellished by profiles of the three Pilgrims, and skilful reproductions of three engravings which appeared in the original edition of the “ Pilgrimage,” representing respectively Alloway Kirk, the Auld Brig, and Mauchline Kirk in the time of Burns. Mr. Gardner has fully sustained the reputation of the Paisley press, by the enterprising issue of a volume, which, by its outward elegance, clear typography, and valuable contents, lays Scotsmen under obligations which they will best discharge by placing it next to Burns in their collection of the Scottish poets.

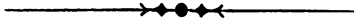
JOHN NEWLANDS.



BURNS: THE NATIONAL BARD AND THE TEMPERANCE REFORMER OF HIS AGE. BY JOHN PATON, BARRHEAD.

THIS pamphlet is the production of a thoroughly original mind. Mr Paton, himself a life-long abstainer and temperance lecturer, is conscientiously convinced that the writings of Burns are not only all upon the side of temperance, but that they were the first substantial contribution to the literature of the question in Scotland. To their influence upon the popular mind he attributes much of the progress that teetotal principles have made amongst the masses during the course of the present century, and though Burns is often quoted as upholding the other side of the question, such quotations do him injustice, inasmuch as they ignore the whole tenor of his teaching, and are entirely misleading when divorced from the context, or their leading motive misinterpreted. "Burns," says the author, "contrasts the people's heroic toil, temperance, and economy, with the drunken, wasteful, debauched, miserable existence of the nobility—and their sober, affectionate, peaceful, devout Saturday nights, with the drunken, careless, sensual revelry at beggars' lodging-houses. In these contrasts he presents the certainty of progress and national stability, with the certainty of retrogression and national decay. The sober, toiling, thrifty poor are the life of the nation : its health, growth, and vigour depend on them : this is the gospel Burns preached for 'Scotland's sake.' . . . The time has surely now come when the attitude of Burns to his country and to the obstacle that retards its progress can be asserted and vindicated." The mission of the Bard was to display and magnify the spirit of industrialism in the moral grandeur which sustains the toiler for independence. If he himself fell short of his own ideal, the environment of his life and times accounts for all his imperfections. Drinking was a universal custom in his day ; so much so that it had contaminated even the ceremonies of public devotion ; and in that and many other of its manifestations the national vice received from him its death-blow. It was the "savage hospitality" of "private parties in the family way"

that did the poet so much mischief in Dumfries. "They would not have my company if I did not drink with them," Burns himself writes, "and I must give them a slice of my constitution." It is on these lines that Mr Paton argues his case. The pamphlet is well written and closely reasoned, characteristics all the more remarkable when it is considered that Mr Paton is a self-taught man. He never was at school, and though now considerably over threescore and ten, his pen is as trenchant and his tongue as eloquent as in the days of his fullest vigour. We cannot help thinking that he would have done better by issuing his booklet from the Scottish press, a hint, we hope he will profit by in a second edition. A few copies of the first, we believe, are still on hand, and may be had direct from the author. It should find a place on all Burnsiana bookshelves, and will well repay perusal.



## NOTES AND QUERIES.

"VISITORS TO BURNS'S COTTAGE IN 1892.—During the year ending October, Burns's Cottage was visited by 28,240 persons, as against 27,545 last year, being an increase of 695, and about 4000 in excess of the number for 1890. A somewhat singular coincidence was noticed in that the number of visitors this year from 1st January till 17th September was exactly the same as during the period in the preceding year, the number on each occasion being 25,699. The week in which the largest number of persons are recorded as entering the cottage was the Glasgow Fair holiday week, in July, when 3,588 paid for admission; while the day with the largest number of visitors was the Fair Monday of that week, when 1,327 persons passed the turnstiles. These figures in each instance show a slight diminution as compared with the abnormally large attendance of 1891. The second largest day was the Glasgow spring holiday (April 4), when there were 1,073 visitors. During the months of June, July, and August, there was an incessant flow of American tourists; indeed, if the battalions sent down by St. Mungo at the holiday season are left out of account, it may be safely stated that during the period named our friends hailing from the other side of the Atlantic constituted the larger proportion of the "pilgrims." There was a fair sprinkling of English tourists, but very few from the "Sister Isle"—a casual glance at the visitors' book revealing only a couple from Dublin "on a bicycle tour through bonnie Scotland." The Lord High Constables of Edinburgh visited the cottage on 7th July; Sir Benjamin Baker and Sir William Arrol, of Forth Bridge fame, were at the poet's shrine in August; and on 5th October the following entries occur:—"Andrew Carnegie, New York, and youngest burgess of Ayr" and "Louise W. Carnegie." One gentleman, very particular as to his identity, notifies that he is the author of "Woodland and Shingle," &c.; while a zealous Dunoon politician is careful to append to his signature the significant letters "G.L." Strange to say there is only one

poetic effusion in the book, and that, too, the work of an Ayrshire man. Here it is :

Hail ! Scotland's bard, and greatest son,  
Thy rich, sweet song has touched each one ;  
A manly spirit, thou didst teach,  
Was in the scope of all men's reach.

Regarding the Monument, the number of visitors registered monthly was as follows :—October (1891), 1,420 ; November, 101 ; December, 92 ; January (1892), 223 ; February, 94 ; March, 180 ; April, 2,781 ; May, 1,680 ; June, 5,630 ; July, 13,312 ; August, 8,658 ; September, 3,943 ; giving a total of 38,114. The largest number of visitors on one day was 2,232. This was on the Glasgow Fair Monday, and is a record so far as the Monument is concerned. On the Glasgow Fair Saturday the number of visitors was 1,567.”

UNPUBLISHED LETTER OF BURNS.—The following letter, in the Poet's hand, I transcribed in New Zealand. I cannot discover any printed copy of it :—

“DEAR SIR,—Any more letters for me that may come to your care, send them to Dumfries, directed to be detained till called for.—I mean this direction only for a week ; afterwards direct to me at Moss-giel, near Mauchline :—To-day I set out for a ride thro' Northumberlandshire. I beg you or Mr. Creech will acquaint me whenever he returns.—I am, Dear Sir, yours,

ROBERT BURNS.

Berrywell, 24th May, 1787.

P.S.—I rec<sup>d</sup> a bill from Mr. Pattison, which he has wrote to you about.—My letter granting receipt had miscarried, but I have wrote him again to-day.—R. B.

Mr. Hill, at Mr. Creech's shop, Edinburgh.—Bears postmark thus : DUNSE.”

(£10 paid by the Caledonian Society of Christchurch, Canterbury, N.Z., for the above letter in May, 1884.—Ed.)

[D. S.]

UNPUBLISHED NOTE OF BURNS.—The following interesting note in the handwriting of Burns is in the collection of George Esdaile, Esq., Platt-in-Rush, Ohio. On a piece of paper, 5  $\frac{1}{8}$  in. by 4 in., is written the following memo. :—

“Please send me by the Bearer, my servt., a bar of shoeing iron, which place to acct. of [2/9.]—Gentlemen, your very humble servt.,

ROBERT BURNS.

Ellisland, October 8th, 1790.  
To Messrs Cr...bies & Co.,  
Merchts., Dumfries.”

Messrs Crosbies marked the price of the bar as 2s. 9d., and put the order on the file where it must have remained many years, as the rust has acted on the paper and eroded the "os" in their name.

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ANOTHER UNPUBLISHED NOTE.—The following Excise Notice, in the holograph of the poet, served upon Robt. Moore, Esq., was presented to the Dumfries and Maxwelltown Observatory by Wm. Johnston, Esq., of Cowhill:—

"Robt. Moore in Dumfries I hereby intimate to you that by decret of the Justices of the Peace for the County of Dumfries you are fined in the sum of 1 £ Ster. for making bricks without entry—and if the said sum be not paid within 14 days from this date you will incur an additional expence of 2d on each 1 Sh. Ster.

ROBT. BURNS.

26 Oct. 1789."

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Does any one know anything of the following?—

"FLITTING OF A BURNS RELIC.—Mr Wright, of the Strathbrock Hotel, Broxburn, has purchased for a handsome sum the window of a house in Kirkliston, originally an inn, at which Burns passed a night in one of his journeys from Edinburgh. On one of the panes the poet scratched the lines :

'The auts about a clod employ their cares,  
And think the business of the world is theirs.  
Lo ! waxen combs, seem palaces to bees,  
And mites conceive the world to be a cheese.'

The window is being suitably encased, and will be placed in a prominent position in the hotel.

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"ADDRESS TO THE DEIL."—Burns's famous "Address" which, as all the world knows, appeared in the first edition of his poems, must have darted, in the eternal fitness of things, through auld Scotland with the speed of the ancient fiery cross. Though the Poet added not the mystic letters R.S.V.P., yet it drew forth, ere he died, three printed and published replies. From the fountain-head, to wit, the now world-renowned press of "Wee Johnie," appeared only four years thereafter, strangely enough, in a volume of sermons, the first of these, entitled—"The Deil's answer to his verra friend—R. Burns." "Sermons in two volumes by John Dun, V.D.M.," is a book now rarely opened, except by the curious in search of this "Answer" and a short reference to Burns and "The Holy Fair"; or by the student of obsolete literature. M'Kie, in his *Bibliography*, says this "Reply" was written by one Ebenezer Picken. But, let it

be noted that "Auld Hornie" is omnipresent, for we find him replying from both sides of Scotland at a breath. In the same year appears a long poem of eighteen stanzas in the measure of the "Address," with a six-lined introductory rhyme "To the Reader." It is titled—"The Deil's Reply," and occurs in "Poems, chiefly in the Scottish Dialect, by David Morison: Montrose: Printed by David Buchanan—1790."

"Curs'd be the verse, how smooth soe'er it flow,  
Which tends to make one honest man my foe."—*Pope*.

This early and interesting item of Burnsiana, hailing as it does, from the calf country of Burns's father, has apparently been overlooked. I do not find it in M'Kie's *Bibliography*, nor in the supplemental list published in last year's *Chronicle*. In M'Kie, however (page 113), there appears a note under the Poems of John Learmont (1791), which would seem to refer to this reply of Morison's. Five years elapse and "Cloutie" is at it again. This time from the South, in an "An Address to the Deil by Robert Burns, with the answer by John Lauderdale, near Wigtown, printed in the year 1795," which I find catalogued in your last *Chronicle*.—WM. YOUNG, R.S.W.

Mr. Young has in his possession a well-preserved copy of Morison's Poems.—[ED.]

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ADDENDA TO POET'S DESCENDANTS (p. 34 of present issue).—The following corrections and additions were kindly supplied by Mr. Burns-Begg, of Kinross, but they did not reach us in time to be inserted in the proper place.

CHILDREN OF ISABELLA (MRS. BEGG).

Robert Burns, born 9th May, 1798 ; died 25th July, 1876.  
 Agnes Brown, born 17th April, 1800 ; died 1st May, 1883.  
 Gilbert, born 16th February, 1802 ; died January, 1885.  
 Isabella Burns, born 27th April, 1806 ; died 27th December, 1886.

A full list of the grand-children of Mrs. Begg would require a large amount of space. The family of the Schoolmaster of Kinross alone included seven sons and three daughters.

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BURNS'S CONNECTION WITH THE CANONGATE KILWINNING LODGE.—Mr. D. Murray Lyon, Secretary of Grand Lodge for Scotland, prints in the *Freemason*, the full terms of the minute



of meeting of above Lodge, at which it has been alleged Burns was made Poet-Laureate.

“ST. JOHN’S CHAPEL, 1ST MARCH, 1787.

“The Lodge being duly constituted, it was reported that since last meeting R. Dalrymple, Esq.; F. T. Hammond, Esq.; R. A. Maitland, Esq., were entered apprentices; and the following brethren passed and raised: R. Sinclair, Esq.; A. M’Donald, Esq.; C. B. Clive, Esq.; Captain Dalrymple; R. A. Maitland, Esq.; F. T. Hammond, Esq.; Mr. Clavering; Mr. M’Donald; Mr. Miller; Mr. Sime; and Mr. Gray, who all paid their dues to the Treasurer.

No other business being before the meeting, the Lodge adjourned.

ALEX. FERGUSON, M.

CHAS. MORE, D.

JO. MILLER, J.W.”

The correspondence on the subject, edited by Mr. Wm. Officer, has been printed in book form for private circulation.—[D.S.]

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INTERESTING BURNS RELIC.—Mrs. Hutchison, daughter of Colonel James Glencairn Burns, the third son of Robert Burns, presented Mr. John Muir, late editor of the *Burns Chronicle*, with a tumbler originally the property of our National Poet. The relic is enclosed in a handsome oak case, lined with green velvet, and secured by a lock. On one side of the tumbler is engraved an enlarged copy of the Poet’s Seal, or Burns’s Arms, as it is styled by the family; and on the other side the following inscription cut out on the glass:—“This Glass, once the property of Robert Burns, was presented by the Poet’s Widow to James Robinson, Esq., and given by his Widow to her son-in-law, Major James Glencairn Burns. 1840.” The following letter, in the holograph of the donor, gives the history of the relic:—

“3 BERKELEY STREET,

CHELTENHAM, JULY 6TH, 1892.

“MY DEAR MR. MUIR,— . . . I purpose sending you by the parcels post to-night, enclosed in a box, a tumbler that belonged to my grandfather, the Poet, and hope you will accept it from me.

I believe he had four of them, but one has been broken. The one I now send you was given by my grandmother, Jean Armour, to Mr. James Robinson, of Sunderland. He was father of my mother, who died when I was born.

When my father returned from India, his mother-in-law, Mrs. Robinson, gave this tumbler to my father, and he had the inscription

and his father's coat of arms engraved on the glass. . . . Now for the history of the box :—It was made from one of the piles of old London Bridge. The light pieces of oak are from the 'Royal George.' My father had them given him by friends. . . .—Yours sincerely,  
S. HUTCHISON."

AULD LANG SYNE IN HAWAIIAN.—In presenting our readers with a specimen of this curiosity we cannot do better than quote the words of the translator, Mr. W. F. Wilson, an enthusiastic Scot, resident in Honolulu. Mr. Wilson says :—  
"This is the only attempt, so far as I am aware, to give in Hawaiian any of Burns' songs. I may further mention that it is next to impossible to translate into Hawaiian and make the verses either rhyme or to have the same number of feet in each line." We give the chorus as an elocutionary and musical novelty for the approaching anniversary.

A nolaila no ka manawa i hala, kuu hoalauna,  
No ka manawa loihi i hala,  
A e lawe kaula i ke kiahā o ke aloha  
No ka manawa loihi i hala.

The translation was first published in the *Paradise of the Pacific*, December, 1891.

BURNS PORTRAITS.—There are four portraits in existence for which Burns is said to have given sittings, viz. :—

- I.—Nasmyth's Bust.
- II.—Nasmyth's Full-Length.
- III.—Reid's Miniature.
- IV.—Taylor's Bust.

There is no doubt of the first two of these ; as to the third, there is a consensus of skilled opinion that the picture bequeathed from the Watson collection is this identical portrait ; the fourth has always been considered a bad likeness, and its authenticity is questioned. To these fall to be added Mier's Silhouette, for which he also sat.

Skirving's head, excellent though it be, must be classed as a copy of Nasmyth, along with Allan's figure in his picture of "The Cottar's Saturday Night." The Nasmyth in the National Gallery, London, and that at Auchendrane, Ayrshire, are replicas. As to the "Kerry Miniature" neither Mr. Stevenson nor Mr. Mackay recognises it as a portrait of the Bard. The "Reid Miniature" discredits it. Both cannot be correct.—[Ed.]



"ELIBANKS AND ELIBRAES."—That Burns tried his hand at purifying this old obscene song, we know from his letter to Ainslie of date November, 1791. He there says:—"I began 'Elibanks and Elibraes,' but the stanzas fell unenjoyed and unfinished from my listless tongue." Has anyone ever heard of the following version?—

"O! Elibanks and Elibraes,  
My blessings aye befa' them;  
They mind me o' the sunny days  
When first wi' you I saw them;  
Your succar kisses were sae sweet,  
My heart it grew sae fain, Jo,  
I put my arms about your neck,  
An' gied them back again, Jo.

"The rushy howe ayont the knowe,  
Sae green amang the heather,  
'Twas there we first made up the vow,  
To lo'e but ane anither.  
O! weel I mind the happy night,  
The full moon shone sae cheerie;  
Ye clasped me in your arms sae tight,  
And ca'd me aye your dearie.

"Bright be the broom on Elibraes,  
On Elibanks the gowan,  
An' clusterin' thick the nits and slaes  
And hangin' red the rowan!  
It's up the bank and down the brae,  
We'll wander at our will, Jo,  
And when the e'enin' crowns the day,  
We'll drink o' luve our fill, Jo."

We have seen fragments, but never a complete version.—[P.]

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BIOGRAPHICAL SUMMARY.—It has been suggested that the "Biographical Summary" at the beginning of the present volume be stereotyped for handy reference in succeeding numbers. The Editor invites expressions of opinion on the point.

# BIBLIOGRAPHY

OF

## ROBERT BURNS

(1786-1893).

BY JOHN MUIR.

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**I**N our First Volume it was stated, with reference to the Bibliography, that Mr. Barrett of the Mitchell Library, Glasgow, had looked over the proofs. By an unlucky omission, caused through pressure of time, these were not sent him for revision, a task he had kindly undertaken to perform. We are sorry that this mistake should have occurred as Mr Barrett is thus, in a manner, held responsible for some errors in the typography and arrangement of our Bibliography.

The compiler has taken Mr. Gibson's Bibliography for a basis. He acknowledges assistance rendered by Mr. John P. Anderson of the British Museum; Signor Ulisse Ortensi; Professor Sladek; Dr. Legerlotz; Mr. James Kennedy, Glasgow, to whom the compiler is under especial obligations; the officials of the Mitchell Library, Glasgow, especially Mr. Ingram, for giving him ready access to books. To each of these gentlemen he returns his sincerest thanks.

### BURNS.

**THE POETICAL WORKS OF ROBERT BURNS, THE AYRSHIRE BARD:** including all the Pieces originally published by Dr. Currie; with various Additions. A New Edition, with an enlarged and corrected Glossary, and a Biographical Sketch of the Author. [8vo.]

"Gie me ae spark o' Nature's fire,  
That's a' the learning I desire;  
Then tho' I drudge thro' dub an' mire  
At plough or cart,  
My muse tho' hamely in attire,  
May touch the heart."

*London: JONES & COMPANY. 1823.*

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*London: JONES & COMPANY. 1827.*

THE POETICAL WORKS OF ROBERT BURNS, with his Life, Critique, Glossary, etc. [12mo.]

London: JOSEPH SMITH. 1836.

NAGRA DIKTER AF ROBERT BURNS. Ofversattning. [8vo.]

Stockholm: KLEMMINGS ANTIQUARIAT. 1872.

Translation into Swedish, by G. M. O. Elizabeth Betzins.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with an original Memoir. By William Gunnyon. [8vo.]

Edinburgh: WILLIAM P. NIMMO & Co. 1883.

CHOICE SELECTION OF BURNS'S POEMS: Tam o' Shanter, Cottar's Saturday Night, Dr Hornbook, etc., etc.

Glasgow: ROBERT GRAHAM. 1887.

THE POETICAL WORKS OF ROBERT BURNS; Born 25th January, 1759, Died, 21st July, 1796. Issued gratis as a Supplement to *Scottish Nights*, January, 1888.

Glasgow: MACLAREN & SON. [1888.]

Glasgow: MACLAREN & SON. 1888.

ROBERT BURNS' GEDICHTE IN AUSWAHL. Deutsch von Gustav Legerlotz. [8vo.]

Leipzig: OTTO SPAMER. 1889.

German translation (selected) by Dr. Legerlotz. See also Burnsiana under 1882 and 1884.

THE WORKS OF ROBERT BURNS. [8vo.]

London: WILLIAM PATERSON & Co. 1891.

This Edition of the Works of Robert Burns, in Six Volumes Octavo, is limited to Five Hundred Copies. Signed, William Paterson & Co.

THE KILMARNOCK EDITION OF THE POETICAL WORKS OF ROBERT BURNS, arranged in Chronological order, with New Annotations, Biographical Notices, etc. Edited by the late William Scott Douglas. Two Volumes in One. Eighth Edition. [8vo.]

Kilmarnock: D. BROWN & Co. 1891.

ROBERT BURNS: Vybor z Pismi a Ballad. Prelozil Jos. V. Sladek. [8vo.]

Praze: NAKLADATELSTVI J. OTTO KNIHTISKARNA. [1892.]

Svazek 12. Sbornik Svetone Poesie Vydava Ceska Akademie Cisare Frantiska Josefa Pro. Vedy, Slovesnost a Umeni. Rocknik II. Trida IV. Cislo 6.

The last paragraph of the preface contains this reference to Mr Edmond Gosse, and Mr John Muir, of the *Burns Chronicle*:—"Za pratejskou pomoc, ktere se mi ochotne dostalo z Anglice od basnika Ed. W. Gosse a vydavatele "Burnsovy Kroniky" pana Johna Muira z Kilmarnocku. Vzdavam vrole diky."

The above work is a rendering of Burns into Cech (the language of Bohemia); the first Slavonic language into which the works of Burns have been translated. The translator is Professor Sladek, the Bohemian lyrical poet, whose "Mickiewicz: Konrad Wallenrod," forms number 2 of the same series as this Burns volume. M. Sladek's last work, "Ceske Pisne" (National Lyrics), is "Dedicated to John Muir, the Pioneer of Bohemia's cause in Scotland." See also Burnsiana under 1891.

SONGS OF BURNS. [48mo.] No date or publisher's name.

SONGS OF BURNS. No date or publisher's name.

Price One Penny.

KÖHLER'S MUSICAL STAR. "THE JOLLY BEGGARS:" A Cantata by Burns, Set to Music by Sir Henry R. Bishop. Edited by James Yorkston.

Edinburgh: ERNEST KÖHLER & SON. N.D.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a Complete Marginal Glossary. Edited by John and Angus Macpherson. With Portrait and Illustrations. [8vo.]

London: HAMILTON, ADAMS & Co. N.D.

ZATERDAGAVOND OP HET LAND. VRIJ BEWERKT NAAR, ROBERT BURNS, door Pol de Mont. [Quarto.]

Amsterdam: S. WARENDORF, JR. N.D.

Contains—The Cottar's Saturday Night translated into Dutch. Illustrated.

ONE HUNDRED AND NINETY SONGS OF BURNS. 16 pages,  
One Penny.

*Glasgow*: THE ENTERPRISE PUBLISHING CO. N.D.

# BURNSIANA.

POEMS CHIEFLY IN THE SCOTTISH DIALECT, by David  
Morison.

*Montrose*: DAVID BUCHANAN. 1790.

Contains—The Deil's Reply.

A WALK TO THE FALLS OF CLYDE. A walk from the town of  
Lanark to the Falls of Clyde, on a Summer Afternoon.

*Glasgow*: R. CHAPMAN. 1816.

Contains—Written for the Anniversary of Robert Burns; On the same occasion,  
1812; On the same occasion, 1813; On the same occasion. Recited immediately  
after Drinking to the Memory of the Bard.

THE HARP OF CALEDONIA: A Collection of Songs, Ancient and  
Modern (chiefly Scottish), with an Essay on Scottish Song Writers.  
By John Struthers, author of the "Poor Man's Sabbath," "Peasant's  
Death," etc., etc. In Three Volumes. Vol. 3rd.

*Glasgow*: KHULL, BLACKIE & CO. 1819.

Contains—Four Songs by Robert Burns; Song to the Memory of Burns, January  
25th, 1817, by W. Wallace (page 381).

THE WREATH, Composed of One Hundred and Forty Poems and  
Songs never before Published; with a Number of other Pieces,  
Published in Different Works, by James Pringle.

"See Caledonia's daughters gay  
Fair as the Virgin summer day,  
Hear her swains, they tune their reeds;  
Mark her Patriot's daring deeds,  
See the flowers so fair to see,  
The mountain Flower, Fair Liberty."

*Glasgow*: Printed for the Author. 1821.

Contains—an Elegy on the death of Burns' Mary Campbell (page 34.) This Song  
was composed on the author learning that Mary Campbell was the name of Burns's  
"Highland Mary."

POEMS AND SONGS by John Goldie.

"—What is writ is writ,  
Would it were worthier."—*Byron*.

*Ayr*: Printed at the *Courier* Office. 1822.

Contains—Lines on seeing the Monument erected to Burns in Ayrshire. Page 24.  
Song—"Tho' the Long Grass may Wave," sung at the Anniversary Meeting of the  
Ayr Burns Club.

POEMS AND SONGS by James Kennedy, Sanquhar.

*Dumfries*: WILLIAM CARSON. 1823.

Contains—Lines Occasioned by James Glencairn Burns requesting a quart bottle  
of the Punch drunk at his Father's Anniversary Birthday Club, and to forward the  
same to Calcutta by the earliest opportunity (page 117.)

THE ANT. A Selection of Pieces, chiefly Narrative, in Prose and  
Verse, hitherto unappropriated by compilers. Thomas Atkinson,  
Editor.

*Glasgow*: ROBERTSON & ATKINSON. 1827.

Contains Robert Burns and Lord Byron, by Allan Cunningham.

THE LOUNGER: A Periodical Paper published at Edinburgh in the  
years 1785 and 1786, by the Authors of the *Mirror*.

*London*: JONES & COMPANY. 1829.

Contains—Critique on Burns.

THE SNOW-DROP, Original and Selected.

"See, I have cull'd the flowers that promised best,  
And where not sure—perplex'd, but pleas'd—I guess'd  
At such as seem'd the fairest."—*Byron*.

*Ayr*: JOHN DICK. 1830.

Contains—To the Memory of Burns, by Rushton (pages 12-15).

**THE MIRROR: A Periodical Paper** published at Edinburgh in the years 1779 and 1780.

*London*: JONES & COMPANY. 1831.

Contains—Extraordinary Account of Robert Burns, the Ayrshire ploughman; with extracts from his poems.—Mackenzie, "The Lounger," No. 97, Saturday, December 9th, 1787 (pages 202-204.)

**THE RETROSPECT; OR YOUTHFUL SCENES**, with other Poems and Songs. By John Wright.

*Edinburgh*: JOHN BOYD. 1833.

Contains—Lines to a Pebble found on the Grave of William Burns, Father of "The Ayrshire Poet." Page 113. Lines on Seeing a Lock of the Hair of "Highland Mary," (page 30.)

**ORIGINAL SCOTTISH RHYMES**, with Humorous and Satirical Songs, By David Webster.

*Paisley*: CALDWELL & SON. 1835.

Contains—Ode to the Memory of Robert Burns, our Celebrated Poet.

**LIFE OF ROBERT BURNS**. By Allan Cunningham. [12mo.]

*London*: JAMES COCHRANE & Co. 1835.

**THE LIFE AND CORRESPONDENCE OF ROBERT BURNS**. By Allan Cunningham. [12mo.]

*London*: JAMES COCHRANE & Co. 1836.

**POEMS AND SONGS**, Political, Satirical, Humorous, and Sentimental. With Notes and Illustrations, by Alexander Rodger.

*Glasgow*: DAVID ROBERTSON. 1838.

Contains—Lines Written on Board the New Steamer "Robert Burns," pages 350-352.

**POEMS AND SONGS**, by Robert Gilfillan. Third Edition.

*Edinburgh*: WILLIAM BLACKWOOD & SONS. 1839.

Contains—"Again let us Welcome this day mair than ony" (Written for the Dunfermline Burns Club), Page 49; "Let Galled Greece" (Written for Burns Anniversary, 1828), Page 127; Ode to the Memory of Burns, Page 156; "The Bard of Song rose in the West" (Written for Burns Anniversary, 1834) page 288.

**THE POCKET SONGSTER AND TOASTMASTER**.

*Paisley*: J. NEILSON. 1840.

Contains—Nine Songs by Burns. This is the Smallest Song Book Printed, being 2½ inches long and 1½ broad.

**THE MISCELLANEOUS PROSE WORKS OF SIR WALTER SCOTT, BART.** In Three Volumes. Vol. I. Biographical Memoirs, Essays, Letters, with Notes.

*Edinburgh*: ROBERT CADELL. 1841.

Contains—Reliques of Robert Burns, Pages 847-852.—From the Quarterly Review of 1809. Collected by R. H. Cromek, 1808.

**LIFE OF LORD JEFFREY**, with a Selection from his Correspondence.

By Lord Cockburn, one of the Judges of the Court of Session in Scotland. In Two Volumes. [8vo.]

*Edinburgh*: ADAM & CHARLES BLACK. 1842.

Contains—Vol. I., p. 8, Anecdote about Burns.

**THE WHOLE POETICAL WORKS OF JOHN WRIGHT**, Author of "The Retrospect," etc., etc. With a Portrait of the Author, and a Sketch of his Life. By John C. Moore.

*Ayr*: M'CORMICK & GEMMELL. 1843.

Contains—Lines on the Glasgow Oddfellows' Visit to the Land of Burns, on the 15th of July, 1842; Lines to a Pebble found on the Grave of William Burns, Father of "The Ayrshire Poet" (page 117); Lines on seeing a Lock of the Hair of "Highland Mary."

**CHAMBERS'S EDINBURGH JOURNAL**. Conducted and Published by William and Robert Chambers. No. 35, New Series. Saturday, August 31st, 1844.

Contains—A Day on the Banks of Doon, by one who attended the Festival held on the Banks of Doon, on the 6th August, 1844.

**THE COTTAR'S SUNDAY, AND OTHER POEMS**, chiefly in the Scottish Dialect. By Peter Still.

"Ah! poetry is like love, it's own avenger,  
Sweet thoughts, fine fancies, by its footsteps roam;  
It wanders through the world a lonely stranger,  
To find this weary world is not its home."

*Aberdeen*: GEORGE AND ROBERT KING. 1845.

Contains—A Dream; or Stanzas Addressed to P—W—, before the Ayrshire Festival in Honour of Burns, August 6th, 1844 (pages 59-66); On the Death of Burns (page 122), written with a pencil while standing beside Flaxman's Statue of Burns, within his Monument on the Calton Hill, Edinburgh, Saturday, April 26th, 1845.

**SONGS OF THE AFFECTIONS, AND OTHER POEMS**. By Felicia Dorothea Hemans.

*London*: T. ALLMAN. 1846.

Contains—A Tribute to the Genius of Robert Burns (page 98).

**THE NATURALIST'S POETICAL COMPANION**: with Notes.

"O Nature, lovely Nature, thou can'st give  
Delight thyself a thousand ways, and lend  
To every object charms; with thee, even books  
A higher relish gain; the Poet's lay  
Grows sweeter in the shade of wavy woods,  
Or lulling lapse of crystal stream beside."—*Bidlake*.

Selected by the Rev. Edward Wilson, M.A., F.L.S. Second Edition. With 57 Illustrations by W. H. Prior.

*Leeds*: JAMES Y. KNIGHT. 1846.

Contains—Poems by Burns.

**POEMS ON THE HOPES AND FEARS, THE JOYS AND SORROWS OF MAN**. By Andrew Templeton, Bannockburn.

"Poetry is the language of feeling; it is the communion of an individual heart with the heart universal—the great heart of humanity."—*J. B. Manson*.

"Poetry has multiplied and refined my enjoyments, and has given me the habit of wishing to discover the good and beautiful in all that meets and surrounds me."—*Coleridge*.

*Stirling*: DUNCAN & JAMIESON. 1847.

Contains—A Song in Honour of Burns; Lines in Honour of Burns (pages 21-22.)

**AN ESSAY ON ENGLISH POETRY**: with Notices of the British Poets. By Thomas Campbell, author of "The Pleasures of Hope," etc. [8vo.]

*London*: JOHN MURRAY. 1848.

Contains—Scottish Poetry (pp. 118-122); Robert Burns (pp. 385-395.) The first edition of Campbell's works appeared in 1819, in 7 vols. 8vo., and the second in 1841, in one thick 8vo.

**POEMS**: Consisting of a series of interesting subjects; Scenes and Traditions in Arran; Elegies and other Detached Pieces. By John Ferguson.

*Ayr*: JAMES FRASER. 1849.

Contains—On Burns Anniversary (page 95); For Burns Festival (page 96x.)

**BEAUTIES OF SIR WALTER SCOTT, BART.** Being a Selection from his Writings and Life, comprising Historical, Descriptive, and Moral Pieces, Lyrical and Miscellaneous Poetry. Second Edition.

*Edinburgh*: ROBERT CADELL. 1849.

Contains—Meeting of Sir Walter Scott and Robert Burns (page 93.)

**THE TAY: A POEM**. By David Millar.

"Thou queen of Caledonia's mountain floods!"—*Hogg*.

*Perth*: THOMAS RICHARDSON & DAVID WOOD. 1850.

Contains—Canto 2nd, Burns Coila's Bard (page 61); Note 1st, Canto 2nd, page 124, reference to Burns's Song "The Birks o' Aberfeldy."

**THE BOOK OF BRITISH POESY, ANCIENT AND MODERN**: Being Select Extracts from our Best Poets, arranged in Chronological Order, with an Essay on British Poetry, by the Rev. George Gilfillan, A.M.

*London*: WILLIAM TEGG & Co. 1851.

Contains—Robert Burns's "The Cottar's Saturday Night" (page 339.)



**AYRSHIRE STREAMS: Or Scenes, Characters, and Traditions of the West Country.** By William Wylie.

*London*: ARTHUR HALL, VIRTUE & Co. 1851.

Contains—Several Tit-Bits of Burnsiana.

**THE MUSINGS IN VERSE, by Sea and Shore, of Thomas Mathers, St. Monance, Fifeshire.**

"In humblest strains you still may find,  
Some touch of Nature, true and kind:  
Even raploch doggrel unrefined by wit or art,  
May please the philosophic mind or touch the heart."

*Aberdeen*: WILLIAM HUTCHISON. 1851.

Contains—Lines written extempore for the fifth Anniversary of the St. Andrews Burns Club, 28th January, 1851.

**POEMS AND SONGS: with Lectures on The Genius and Works of Burns, and the Rev. George Gilfillan; and Letter on Sir John Franklin and the Arctic Regions.** By Peter Livingstone, Dundee.

"A wish—I mind its power  
A wish that to my latest hour,  
Shall strongly heave my breast:  
That I for poor auld Scotland's sake,  
Some useful plan or book could make,  
Or sing a sang at least."

Eighth Edition.

*Dundee*: WILLIAM LIVINGSTON. 1852.

**POEMS AND SONGS, CHIEFLY IN THE SCOTTISH DIALECT.** By Walter Watson; with a Memoir, by Hugh Macdonald.

*Glasgow*: DAVID ROBERTSON. 1853.

Contains—Song: "Anniversary of Burns" (page 90).

**THE ILLUSTRATED BOOK OF SCOTTISH SONGS, From the sixteenth to the nineteenth century.** Edited by Charles Mackay.

*London*: THE NATIONAL ILLUSTRATED LIBRARY. 1853.

Contains—Portrait of Robert Burns and Fifty-one Songs by Robert Burns.

**THE POETICAL WORKS OF ANDREW PARK.**

*Glasgow*: THOMAS MURRAY & SON. 1854.

Contains—Song for the Anniversary of the Birthday of Robert Burns. To John Boucher, Esq., London.

**RAMBLES ROUND GLASGOW, DESCRIPTIVE, HISTORICAL, AND TRADITIONAL,** by Macdonald.

*Glasgow*: THOMAS MURRAY & SON. 1854.

Contains—References on Burns.

**SELECTIONS FROM THE BRITISH POETS, chronologically arranged.** From Chaucer to the present time, under separated divisions, with Introductions explaining the different Species of Poetry.

"Who is it that ever was a scholar that doth not carry away some verses, which, in his youth he learned, and even to old age serve him for hourly lessons."—Sir Philip Sidney.

Published by direction of the Commissioners of National Education in Ireland.

*Dublin*: ALEX. THOM & SONS. 1856.

Contains—Prayer for a Family. By Robert Burns (page 100).

**THE MUSINGS OF A WANDERER, being Poems and Songs in the Scottish Dialect.** By William Jamie, author of "The Muse of the Mearns," "Stray Effusions, or Gleanings from Nature," "The Emigrant's Family," "The Jacobite's Son," etc.

"I've wander'd on the banks o' Doon,  
Where Robin tun'd his lyre,  
And o'er Gleniffer's bonnie braes  
To wonder and admire.  
I've mus'd beside auld ruins grey—  
Fond memory paints them still—  
Immortalised by Coila's Bard  
And Paisley's Tannahill."

*Glasgow*: C. L. WRIGHT, 1856.

Contains—Lines Written on Viewing the Banks of Doon (page 33).

LYRICS: Love, Freedom, and Manly Independence. By Hugh Buchanan Macphail. Author of the "Supremacy of Woman," &c.

*Glasgow*: W. B. OGILVIE. 1856.

Contains—Ode to the Memory of Robert Burns, page 5, inscribed to Councillor James Mair, Esq.

BIOGRAPHICAL SKETCHES OF EMINENT BRITISH POETS.

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"No species of writing seems more worthy of cultivation than Biography; since none can be more delightful or more useful, nor can more certainly enchain the heart by irresistible interest, or more widely diffuse instruction to every diversity of condition."—*Johnson*.

Published by direction of the Commissioners of National Education in Ireland.

*Dublin*: ALEX. THOM & SONS. 1857.

Contains—Robert Burns, (pages 473-495.)

SELECTIONS FROM THE BRITISH POETS. Chronologically arranged from Chaucer to the present time. Under separate divisions, with Introductions explaining the different species of Poetry.

"Oh, deem not, 'midst this worldly strife,  
An idle art the poet brings:  
Let high philosophy control,  
And sages calm the streams of life.  
'Tis he refines its fountain-springs,  
The nobler passions of the soul."—*Campbell*.  
Volume II.

Published by direction of the Commissioners of National Education in Ireland.

*Dublin*: ALEX. THOM & SONS. 1857.

Contains—Eight Poems by Robert Burns.

THE DUMFRIES ALBUM. Edited by A. Mercer Adam, M.D.,  
*Dumfries and Maxwelltown Mechanics' Institution*.

*Glasgow*: WILLIAM EADIE & Co. 1857.

Contains—Recreations with the Poets, by Thomas Aird; Burns (pages 18-36.)

DAYS AT THE COAST. A Series of Sketches descriptive of the Firth of Clyde, its watering places, its scenery, and its associations. By Hugh MacDonald.

*Glasgow*: THOMAS MURRAY & SON. 1857.

Contains—Reference to Burns.

CADRUS, KING OF ATHENS: A Tragedy. And Miscellaneous Poems. By Richard Neal.

*London*: SAMPSON LOW, SON, & Co. 1858.

Contains—Burns (page 107).

THE LAND OF THE CLANSMEN: A Scottish Tale. Antiquarian, Historical and Traditionary. By William Jamie, author of "The Muse of the Mearns," "Stray Effusions, or Gleanings from Nature," "The Emigrant's Family," "The Jacobite's Son," "The Musings of a Wanderer," &c.

"O'er Scotland's fair, though rugged breast,  
There's nae a hill or dell,  
But show where covenanters hid,  
Or warrior fought and fell."

*Glasgow*: S. & T. DUNN. 1859.

Contains—Chapter III.—The Land of Burns.

CHAMBERS'S JOURNAL OF POPULAR LITERATURE, Science and Arts, conducted by William and Robert Chambers. No. 269. Saturday, February 26th.

*Edinburgh*: W. & R. CHAMBERS. 1859.

Contains—The Burns Centenary.

**FLOWERS BY THE WAYSIDE: A SELECTION OF POEMS,** by Alexander Blain, Whithorn.

*Edinburgh:* MURRAY & GIBB. 1859.

Contains—On the birth-place of Robert Burns (page 63). Motto for Highland Mary (page 74). The meeting of the Sons of Burns on the banks of Doon (page 96). A Dirge to the memory of Robert Burns (page 98). The "Robert Burns" Steam-boat (page 99). The Last parting of Burns and Highland Mary (page 101).

**ESSAYS ON ROBERT BURNS:** Delivered at the Burns's Centenary Meeting, held in the Franklin Hotel, George Square, Glasgow, 25th January, 1859. By William C. Cameron and T. S. Faulds. Delivered and published under the auspices of the Cutters and Salesmen of the Boot and Shoe Trade.

"As lamps high set upon some earthly eminence,  
And through the past far-searching night,  
Only these star-souls keep their light.—*Prize Poem.*"

*Glasgow:* JOHN BAIN. 1859.

**BURNS:** By Wyndham Kent, January 25th, 1859.

"As from a cloud his fulgent head  
And shape star-bright appeared."—*Milton.*  
"He'll hae misfortunes great and sma';  
But aye a heart aboon them a',  
He'll be a credit to us a'  
We'll a' be proud o' Robin."—*Burns.*

*London:* LONGMANS, BROWN, GREEN, LONGMANS & ROBERTS. 1859.

**MISCELLANEOUS POEMS.** By John Parker, Glasgow.

*Glasgow:* SPITTAL & ALISON. 1859.

Contains—In memory of Robert Burns, January 25th, 1859, it being the Hundredth Anniversary of his birthday.

**THE MARCH OF WAR,** and other Poems of Imagination, Humour, and Pathos. By Archibald Johnstone.

*Edinburgh:* D. R. COLLIE & SON. 1859.

Contains—Robert Burns (page 98).

**THE PICTORIAL HISTORY OF ENGLAND,** being a History of the People as well as a History of the Kingdom. Illustrated with many hundred wood engravings. A new edition, revised and extended. [8vo.] Vol. VI.

*London:* W. & R. CHAMBERS. 1858.

Contains—pp. 858-859, Burns (wood-cut portrait).

**LEARN TO LIVE:** Firstlings from the Pen of a Working Man. By Robert Kerr, Kilmarnock.

"And so in this dark world of ours,  
With cares and sorrows rife,  
We should ever aid our brothers  
To be victors in the strife,  
And give them golden weft to weave  
The endless web of life."

*London:* HOULSTON & WRIGHT. 1860.

Contains—"Remember Robert Burns" (page 175).

**SONGS OF LABOUR AND DOMESTIC LIFE, WITH RHYMES FOR LITTLE READERS.** By Alex. Smart, author of "Rambling Rhymes."

*Edinburgh:* WILLIAM P. NIMMO. 1860.

Contains—Stanzas written for the Twentieth Anniversary of the Irvine Burns Club; "A tribute to the Memory of Burns," recited by the author at the Public Dinner in the Guild Hall, Montrose, in celebration of the first Centenary of the Poet's natal day; "Centenary Song," written for and sung at the Centenary Soiree of the Workpeople of Messrs Fullarton & Co., Leith Walk.

*Edinburgh:* ADAM & CHARLES BLACK. 1860.

Contains—"Lines to a mouse," "The Cottar's Saturday Night," and "Contentment," by Robert Burns.

## POEMS AND SONGS, by William Murdock.

"I am nae poet, in a sense,  
But just a rhymer, like by chance,  
An' ha'e to learning nae pretence,  
Yet, what the matter.  
Whene'er my muse does on me glance  
I jingle at her."—*Burns*.

*Saint John, N.B.* : BARNES & COMPANY. 1860.

Contains—Verses written for, and spoken by, the Chairman of Burns Anniversary, celebrated by the Paisley "Literary and Convivial Association," in their Hall, 25th January, 1858. Lines written for the Centenary Anniversary of the birth of Robert Burns, celebrated at Saint John, N.B., January 25th, 1859.

## THE REFORMED DRUNKARD; or, the Adventure on the Muir.

With other Poems and Songs. By Duncan M'Neil, Paisley.

*Paisley* : JOHN REID. 1860.

Contains—Song written for Burns Centenary, January, 1859, page 69.

## MORAL PIECES IN RHYME AND BLANK VERSE. By James Strachan, Surgeon, Blackford. New Edition.

*Edinburgh* : PRINTED FOR THE AUTHOR. 1860.

Contains—Acrostic on Burns (page 99); Tam o' Shanter.

## THE EMIGRANT, AND OTHER POEMS. By Alex. M'Lachlan, author of "Lyrics," etc.

*Toronto* : ROLLO & ADAM. 1861.

Contains—To the Memory of Burns. Written for the Centenary.

## THE CREATION OF THE WORLD, AND HISTORY OF GENERATION. A Poem in three parts. With other Poems, Songs, and Meditations on Scripture Events. By James Millar, Farmer, Haldrick.

*Auchterarder* : THOMAS M'QUEEN. 1861.

Contains—To Burns's Birthday (page 39).

## POEMS BY SARAH PARKER DOUGLAS. ("THE IRISH GIRL.") Third Edition.

*Ayr* : PRINTED FOR THE AUTHORESS. 1861.

Contains—Stanzas on the demise of Robert Burns, Esq., of Dumfries, eldest son of Scotland's Bard. Stanzas for the Centenary of Robert Burns.

## THE HEATHER LINTIE. Being Poetical Pieces, chiefly in the Scottish Dialect. By Roger Quinn, Dumfries.

"Away from the gloom, like a bird on the wing,  
Owre the moors and the mountains I'll warble and sing;  
Inhaling the beauty, the breeze, and the bloom,  
Oh, my heart's in the heather whatever my doom."

*Dumfries* : R. JOHNSTONE. 1861.

Contains—A Sentiment written on the Burns Centenary, intended for the back of the Dinner Card at the great Festival Demonstration in the Nithsdale Mills, Dumfries, 25th January, 1859.

## OAK LEAVES. By John Bowman Graham.

*Glasgow* : MAURICE OGLE & SONS. 1861.

Contains—In Memoriam, 25th January, 1859.

## AN ESSAY ON ENGLISH POETRY. With Notices of the British Poets. By Thomas Campbell, author of "The Pleasures of Hope," etc. New Edition.

*London* : JOHN MURRAY. 1861.

Contains—Notice of Burns (pages 385-395).

## POEMS AND SONGS, chiefly in the Scottish Dialect. By David Taylor, St. Ninians.

"I am nae poet, in a sense,  
But just a rhymer, like by chance,  
An' ha'e to learning nae pretence,  
Yet, what the matter.  
Whene'er my muse does on me glance,  
I jingle at her."—*Burns*.

*Stirling* : Printed at the *Journal and Advertiser* Office. 1862.

Contains—"Robin." Written for and delivered at the "Gatherin' o' the Bards" in Alloa, on the evening of Burns Centenary (page 103).

**JOTTIANA: A POEM IN ELEVEN CHIRLS.** By John Gardner, author of "The Sparks of Steel," etc.

*Glasgow*: THOMAS MURRAY. 1862.

Contains—A Poem: Burns, Byron, Scott, 34 verses (page 109).

**HEDDERWICK'S 'MISCELLANY.** Part I., October 31st, 1862. Edited, Printed, and Published by James Hedderwick. Price 6d. Contains—The "Cronies" of Burns.

**HALF HOURS WITH OUR SACRED POETS.** Edited with Biographical Sketches. By Alexander H. Grant, M.A. With illustrations, by H. S. Marks.

*London*: JAMES BLACKWOOD & Co. 1863.

Contains—Biographical Sketch of Robert Burns. Winter—A Dirge. Family Worship.

**POEMS,** by George Dobie.

*Edinburgh*: MORRISON & GIBB. 1863.

Contains—Lines repeated at Burns Anniversary, held in the Edinburgh Hotel, January 25th, 1863.

**WAYSIDE MUSINGS, OR POEMS AND SONGS.** By James Currie, late of the 79th, or Cameron Highlanders.

"These straggling thoughts whilst passing through the mind,  
Burst forth in verse, unpolished, unrefined,  
But should they strike one sympathetic strain  
In any heart, I've laboured not in vain."—*Anonymous.*

*Selkirk*: GEORGE LEWIS. 1863.

Contains—Burns Centenary Song (page 116).

**THE MUSE REVIVED,** by William Anderson Findlay, Silverbarton Grange, Burntisland, Fifeshire.

"The lunatic, the lover, and the poet  
Are of imagination all compact:  
One sees more devils than vast hell can hold  
That is, the madman: the lover, all as frantic,  
Sees Helen's beauty in a brow of Egypt.  
The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven:  
And, as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to airy nothing  
A local habitation and a name."—*Midsummer Night's Dream, Act 5.*

*Glasgow*: PRINTED FOR THE AUTHOR. 1863.

Contains—Burns Centenary, and a Religious Pedagogue.

**POEMS AND SONGS,** by Hugh Macdonald, with a Memoir of the Author.

*Glasgow*: WM. LOVE. 1863.

Contains—Poems on the Works of Burns; The Anniversary of Burns; To Mrs. John Thomson (Elizabeth Burns), daughter of Robert Burns.

**EVENINGS WITH THE POETS,** and Sketches of their Favourite Scenes, by the author of "Success in Life," "Memorials of Early Genius," etc. [12mo.]

The poet's or historian's page, by one  
Made vocal for the amusement of the rest,  
Beguile the night, and set a keener edge  
On female industry: the threaded steel  
Flies swiftly and, unfelt, the task proceeds."—*Cowper.*

*London*: T. NELSON & SONS. 1864.

Contains—Last Evening; Modern Poets—Scott, Wordsworth, Burns; Coloured Illustration of the Burns Monument on the Banks o' Doon; Poems, selected—"To a Mountain Daisy;" "Man was made to Mourn;" "The Cottager's Saturday Night;" "To Mary in Heaven;" "Of a' the airts the wind can blaw."

**POEMS AND SONGS.** By Robert Crosbie.

"E'en then a wish, I mind its pow'r,  
A wish that to my latest hour  
Shall strongly heave my breast:—  
That I, for poor auld Scotland's sake,  
Some usefu' plan or book could make,  
Or sing a song at least."—*Burns.*

*Edinburgh*: JOHN FORSYTH. 1864.

Contains—Song as sung at the celebration of Burns Centenary in Galashiels, 25th January, 1859; Song respectfully inscribed to Mr James Robertson, first President of the Burns Club, Galashiels, written for, and sung at, their meeting for the celebration of the poet's birthday.

# THE POETICAL WORKS OF WILLIAM M'COMB.

"I ne'er forget the little flower  
That first awoke my lay.  
It was in sunshine and in shower  
A fragment of memory.  
Flower of my lyre, I owe to thee  
The heart's first throb of poesy."—*Page 398.*

*London*: HAMILTON, ADAMS, & Co. 1864.

Contains—To Robert Burns, Esq., eldest son of the Poet, on the occasion of his visit to Belfast, September 4th, 1844 (page 290); Burns's seal, on receiving from his granddaughter an impression of the Poet's seal (page 242).

# THE POETICAL WORKS of the late Hugh Macdonald, author of "Rambles round Glasgow," "Days at the Coast," etc., etc., with a Memoir of the Author.

*Glasgow*: ROBERT FORRESTER. 1865.

Contains—The Works of Burns; The Anniversary of Burns; To Mrs. John Thomson, (Elizabeth Burns,) Daughter of Robert Burns, 25th January, 1853. (page 163).

# LYRICAL LAYS. By Hugh M'Kenzie.

"Weep not over Poet's wrong,  
Mourn not his mischances,  
Sorrow is the source of song,  
And of gentle fancies."—*Hedderwick.*

*Kilmarnock*: JOHN GUTHRIE. 1866.

Contains—Burns Centenary Prize Song; Second Poem for the Kilmarnock Prize Medal.

# MORAL PIECES, in Rhyme, Blank Verse, and Prose. By James Strachan, Surgeon, author of "A Voyage to the Arctic Regions," "Prize Poems," etc. New and Revised Edition.

*Airdrie*: PRINTED FOR THE AUTHOR. 1866.

Contains—Acrostic on Burns, "Tam o' Shanter."

# MEN OF HISTORY. By Eminent Writers.

"All history is but the biographies of great men."—*Carlyle.*

*Edinburgh*: WILLIAM P. NIMMO. 1866.

Contains—Kings and Conquerors, Statesmen and Orators, Philosophers and men of Science, Poets, and Dramatists, &c. "Burns," by Carlyle.

# A WORKING MAN'S BYE-HOURS. Consisting of Essays, Lectures, Poems, etc. By Alexander Macansh.

*Dunfermline*: WILLIAM CLARK. 1866.

Contains—Lines written on a blank leaf of "Currie's Life of Burns; A Paper on the Character of Burns, extending to 37 pages.

# A HAND-BOOK OF ENGLISH LITERATURE. Prose, Dramatic Writers, and Poets. By William George Larkins, Fellow of the Royal Geographical Society; Fellow of the Statistical Society; Secretary of the Metropolitan Association for Promoting the Edu- cation of Adults. In Two Volumes bound in one.

*London*: GEORGE ROUTLEDGE & SONS. 1867.

Contains—Robert Burns (page 110) Second Volume. "Burns is most known by his Songs. 'The Twa Dogs,' 'The Jolly Beggars,' 'Tam o' Shanter,' and 'Hallowe'en,' are among the best specimens of his humorous and descriptive Poetry; and in serious composition, 'The Cottar's Saturday Night' is a beautiful picture of rustic home life."

# A THOUSAND AND ONE GEMS OF ENGLISH POETRY. Selected and arranged by Charles Mackay, LL.D., editor of "Gems of English Prose," Illustrated by J. E. Millais, R.A., Sir John Gilbert, A.R.A., and Birket Foster.

*London*: GEORGE ROUTLEDGE & SONS. 1867.

Contains—Twenty-four Pieces selected from the Works of Burns—"The Muse of Scotland to Robert Burns," etc., etc.

# POEMS. By John Hutcheson Millar.

*Paisley*: ALEX. GARDNER. 1867.

Contains—Burns—"When thou did'st leave this undeserving world,  
The Doric harp was laid upon thy grave."

**MONTAGUE: A DRAMA, AND OTHER POEMS.** By Robert Gemmell, author of "Sketches from Life, with occasional thoughts and Poems."

*London: SIMPKIN, MARSHALL & Co. 1868.*

Contains—To Robert Burns (page 130).

**GLOAMIN' HOURS.** By Robert Cathcart.

"And for these words, thus woven into song,  
It may be that they are a harmless wile—  
The colouring of the scenes which fleet along,  
Which I would seize, in passing, to beguile  
My breast, or that of others, for a while.  
Fame is the thirst of youth—but I am not  
So young as to regard men's frown or smile  
As loss or guerdon of a glorious lot,  
I stood and stand alone—remembered or forgot."

*Paisley: Printed at the Paisley Herald Office. 1868.*

Contains—The Land of our Burns (page 68). The Daughter of Burns (page 120).

**THE CORNHILL MAGAZINE,** Volume 17. January to June, 1868.

*London: SMITH, ELDER & Co. 1868.*

Contains—The Three Lyrists, Horace, Burns, Beranger (page 150).

**A BIOGRAPHICAL DICTIONARY OF EMINENT SCOTSMEN.**

Originally edited by Robert Chambers. New Edition. Revised throughout, and continued by the Rev. Thos. Thomson, editor of the "Comprehensive History of England," &c. Illustrated by numerous authentic portraits on steel. Volume I.

*Edinburgh: BLACKIE & SONS. 1868.*

Contains—Life of Robert Burns, and Nasmyth's Portrait of Burns, engraved by Robinson.

**POEMS BY THE PEOPLE,** being one hundred and thirty pieces selected from four hundred and twenty, entered in Competition for Twelve Prizes offered by the Publishers of the *People's Journal*, Christmas, 1868.

*Edinburgh: JOHN MENZIES & Co. 1868.*

Contains—"Rabbie Burns," by John Jas. Christie, 50 Rigby Street, St. Helens, Lancashire.

**THREE HOUSEHOLD POETS, viz., MILTON, COWPER, BURNS,** with an introduction on Poetry and Song. By John Tomlinson.

*London: WILLIAM FREEMAN. 1869.*

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"He that runs may read."

*London and Edinburgh: W. & R. CHAMBERS. 1869.*

Contains—Select Poems on the Domestic Affections. "The Cottar's Saturday Night." [Woodcut illustration.]

**CHAMBERS'S MISCELLANY OF INSTRUCTIVE AND ENTERTAINING TRACTS.** New and Revised Edition. Vol. II. [8vo.]

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*London and Edinburgh: W. & R. CHAMBERS. 1869.*

Contains—Select Poems on Love of Flowers. "To a Mountain Daisy," on turning one down with the plough in April, 1786.

**POEMS AND SONGS, WITH LECTURES ON THE GENIUS AND WORKS OF BURNS,** and the Rev. George Gilfillan, and Letters on Dr. Dick, the Christian Philosopher, and Sir John Franklin and the Arctic Regions. By Peter Livingston, Dundee. Tenth Edition.

"A wish—I mind it's power—  
A wish that to my latest hour  
Shall strongly heave my breast:  
That I, for puir auld Scotland's sake,  
Some usefu' plan or book could make,  
Or sing a sang at least."

*Edinburgh: MOULD & TOD. 1870.*

**POEMS AND SONGS.** By David H. Morrison, Caldervale, by Airdrie.

"Scotland : the land of all I love,  
The land of all who love me,  
Land whose green sod my feet have trod,  
Whose sod shall lie above me."—*Robert Chambers.*

*Airdrie* : BAIRD & HAMILTON. 1870.

Contains—Poem on Burns (page 10).

**LECTURES ON THE ENGLISH POETS AND THE ENGLISH COMIC WRITERS.** By William Hazlitt, Author of "Table Talk, or Essays on Men and Manners;" "Essays on the Literature of the Age of Elizabeth;" "Characters of Shakespeare," etc., etc. A new edition. Edited by William Carew Hazlitt.

*London* : BELL & DALDY. 1870.

Contains—Lecture 7th on Burns (page 171).

**POEMS, BY MATTHIAS BARR.** Revised and enlarged edition.

*London* : CASSELL, PETER, & GALPIN. 1870.

Contains—A poem on Burns (pages 89 to 93).

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"He that runs may read."

*London & Edinburgh* : W. & R. CHAMBERS. 1870.

Contains—Select poems on kindness to animals; "To a Mouse, on turning one up in her nest with the plough."

**LILIAS LEE AND OTHER POEMS.** By James Ballantine, author of *The Gaberlunzie's Wallet*; *the Miller of Deanhaugh*; *Poems*; *Songs*, &c.

*Edinburgh* : WILLIAM BLACKWOOD & SONS. 1871.

Contains—Ode for the Birthday of Robert Burns (page 267).

**A SOLDIER'S THOUGHTS IN PROSE AND VERSE.** By Thomas Johnstone, late of the 79th Highlanders. With prefatory note by Rev. James M'Naught, Maitland Free Church, Glasgow.

*Edinburgh and Glasgow* : JOHN MENZIES & CO. 1871.

Contains—Poem on Burns Centenary (page 26).

**VERSES,** by Ebenezer Smith.

*Ayr* : HENRY & GRANT. 1871.

Contains—Lines on the unexpected death of Burns's sister while the public were preparing to celebrate the Bard's Centenary.

**POEMS AND SONGS,** by Andrew Glass, Ayr. Third Edition.

*Ayr* : HENRY & GRANT. 1871.

Contains—Musing on Burns; Burns Anniversary; and Burns Lodge, Tarbolton (pages 145, 179, 219).

**BALMORAL : LAYS OF THE HIGHLANDS AND OTHER POEMS.**

By Alex. M'Lagan.

*London* : BLACKIE & SON. 1871.

Contains—The Harp of Burns (page 172).

**THE POETICAL WORKS OF WILLIAM WORDSWORTH,** with Life of the Author.

"Not without distinction did he live,  
Beloved and honoured—far as he was known,  
And some small portion of his eloquent speech,  
And something that may serve to set in view  
The feeling pleasures of his loneliness,  
His observations, and the thoughts his mind  
Had dealt with—I will here record."

*London* : T. NELSON & SONS. 1871.

Contains—Several poems on Burns.

**THE SONGS OF SCOTLAND.** Chronologically arranged, with introduction and notes. Second Edition.

*Glasgow* : ALISON & ROSS. 1872.

Contains—Part 3rd, Biographical Sketch of Robert Burns; Burns's Song (pages 195 to 220).



**CRITICAL AND MISCELLANEOUS ESSAYS**; collected and re-published [first time, 1839; final, 1869]. By Thomas Carlyle. In seven volumes. Vol. II. [8vo.]

*London*: CHAPMAN & HALL. 1872.

Contains—Burns (pages 1-53). Reprinted from the *Edinburgh Review*, No. 96.—The Life of Robert Burns, by J. G. Lockhart, LL.B., Edinburgh. 1823.

**LIVES OF THE BRITISH POETS**, with specimens of their writings.

*Edinburgh*: WILLIAM P. NIMMO. 1873.

Contains—Portrait of Burns; Illustrations from "The Cottar's Saturday Night;" "The Poor and Honest Sodger;" Life of Burns (pages 229 to 320); Extracts from the Writings of Burns; "To a Mountain Daisy."

**VERSES**. By Ebenezer Smith, Ayr.

*Glasgow*: DUNN & WRIGHT. 1874.

Contains—Verses written for the Anniversary of Robert Burns.

**POEMS AND SONGS**. By Alexander MacLachlan, with Portrait.

*Toronto*: HUNTER, ROSE, & Co. 1874.

Contains—Poem on Robert Burns (page 38).

**THE RUSTIC HARP**: A Collection of Poems and Songs, etc. English and Scotch. By Hugh Wilson (Cowper Spearpoint).

*Bournemouth*: WILSON & PARDY. 1874.

Contains—Anniversary Tribute to Scotia's Bard-in-Chief (page 71).

**CENTENARY EDITION: COMPLETE SONGS AND POEMS** of Robert Tannahill, with Life and Notes; also a History of the Tannahill Club, with an Account of the Celebration on 3rd June, 1874.

*Paisley*: WILLIAM WILSON. 1874.

Contains—Vignette Portrait of Tannahill, The House where he was born. Ode written for and read at the Celebration of Robert Burns's Birthday, by the Paisley Burns Club, 1865. Ode—Celebration Burns Birthday. Ode—Celebration Burns Birthday, 1810.

**THE BALLADS AND SONGS OF SCOTLAND**. In view of their influence on the character of the People. By John Clark Murray, LL.D., Professor of Mental and Moral Philosophy in M'Gill College, Montreal. Author of "An Outline of Sir William Hamilton's Philosophy."

"Songs of my native land to me how dear,  
Songs of my infancy, sweet to my ear,  
Entwined with my youthful days,  
Wi' the bonny banks and braes, where the  
Winding burnie strays, murmuring near."

—*The Baroness Nairne*.

*London*: MACMILLAN & Co. 1874.

**TROON AND DUNDONALD, WITH THEIR SURROUNDINGS; LOCAL AND HISTORICAL**. By the Rev. J. Kirkwood, Troon.

*Kilmarnock*: M'KIE & DRENNAN. 1875.

Contains—Memories of Burns (page 69), Burns Monument (page 9-34), Burns quoted (pages 40, 49, 50, 64).

**EMINENT ENGLISH WRITERS**, with a brief account of their Works.

By William Lowson, St. Mark's College, Chelsea, S.W.

*Edinburgh*: WILLIAM COLLINS, SONS, & COMPANY. 1875.

Contains—Biographical Sketch of Robert Burns (pages 137 to 144).

**THE PRINTERS' CARNIVAL AND OTHER POEMS**. By James Kelly.

"Some rhyme a neighbour's name to lash,  
Some rhyme (vain thought) for needfu' cash,  
Some rhyme to court the country clash,  
And raise a din;  
For me, an aim I never fash—  
I rhyme for fun."—*Burns*.

*Airdrie*: LOVE & DUNCAN. 1875.

Contains—Poem: Burns (page 115).

**THE POETICAL AND PROSE WORKS OF WILLIAM WELSH**.

A Peeblesshire Cottar; a New and Enlarged Edition.

*Edinburgh*: MOULD & TOD. 1875.

Contains—Centenary Anniversary of Robert Burns (page 111).

**POEMS AND BALLADS.** By James R. Ferguson.*Edinburgh and London*: WILLIAM BLACKWOOD & SONS. 1876.

Contains—Lines suggested by Burns's Epistle to the Guidwife of Wauchope House (page 94). On looking at a Picture of Tam o' Shanter, by Cooper (page 97). Song on the Centenary of Robert Burns, 25th January, 1859 (page 100). Another Song on the same.

**SCOTLAND AND THE SCOTTISH PEOPLE.** An Address delivered in the City of Memphis, Tennessee, on St. Andrew's Day, 1875. By the Hon. Jefferson Davis.*Glasgow*: ANDERSON & MACKAY. 1876.**MEN WHO HAVE MADE THEMSELVES.** Whence they started, How they journeyed, What they reached. With illustrations.*London*: JAMES BLACKWOOD & Co. 1876.

Contains—Robert Burns, the Poet of the World.

**PATERSON'S GUIDE TO GLASGOW, THE CLYDE, AND THE LAND OF BURNS.***Edinburgh*: WILLIAM PATERSON. 1876.**ENGLISH SCHOOL CLASSICS.** Poems selected from the Works of Robert Burns. Edited, with Life of the Author, Notes and Glossary, by Alexander M. Bell, M.A., Balliol College, Oxford.*London*: RIVINGTONS. 1876.

Contains—Bust of Burns on cover and title-page; Wood-cut illustrations; Burns's Cottage; Alloway Kirk; The Auld Brig o' Doon. Places Noticed:—Kilmarnock, Mauchline, Dalrymple, Tarbolton, Sanquhar, Ellisland, Dumfries.

**POEMS AND SONGS,** by Wm. M'Hutchison, Airdrie. Enlarged Edition.*Airdrie*: BAIRD & HAMILTON, *Advertiser* Office. 1877.

Contains—Burns, Scotland's Bard (page 204).

**THE BORDER PULPIT,** being a series of Sketches of a number of Ministers of various denominations in Border Counties of past and present times, with an introduction on the church of the future. By David Walker, author of "The Celebrities of the Fife Pulpit."*Edinburgh*: PUBLISHED BY THE AUTHOR. 1877.

Contains—Sketch of the Rev. Thomas Blacklock, D.D., the friend of Robert Burns.

**THE COURTSHIP AND WEDDING O' JOCK O' THE KNOWE.** By Robert W. Thom. [8vo.] Price 1s.*Glasgow*: W. PORTEOUS & Co. 1877.

Contains—Forty-two lines on Burns (pp. 57-58).

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Contains—Selections in prose and verse from Burns's Works (pages 209-222). The character of Burns, by Thomas Carlyle (pages 342-346).

**BOOK OF SCOTTISH POEMS,** Ancient and Modern. Edited, with Memoirs of the Authors, by J. Ross.

"O deem not, midst this worldly strife,

An idle art the poet brings;

Let high philosophy control

And sages calm the stream of life,

'Tis he refines its fountain springs

The nobler passions of the soul."—*Campbell*.

*Edinburgh*: THE EDINBURGH PUBLISHING CO. 1878.

Contains—Memoir of Robert Burns, with Selections from his Poems and Songs; The Two Dogs; The Jolly Beggars; To a Haggis; A Winter Night; Epistle to James Smith; Address to the Deil; Afton Water; The Birks of Aberfeldy; Wandering Willie; A'e Fond Kiss.

**POEMS AND SONGS.** By Andrew Glass, Ayr. Author of "Tales and Traditions of Scotland."*Ayr*: HUGH HENRY. 1878.

Contains—Musings on Burns; Burns's Anniversary; Burns' Lodge, Tarbolton (pages 189-166, and 204).

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Contains—Several Poems on Burns.

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*Glasgow*: HAY NISBET. 1878.

Contains—Burns Anniversary (page 187).

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*Paisley*: J. & R. PARLANE. 1878.

Contains—Burns's Anniversary Song—"Robin, the Bard."

THE POETICAL WORKS of William M'Oscar.

*London*: GEORGE TAYLOR. 1878.

Contains—Poem on Burns.

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Contains—Burns at Brownhill Inn (page 97).

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HAMELY RHYMES: chiefly in the Scottish Dialect. By Duncan Maclean.

*Glasgow*: HORN & CONNELL. 1880.

Contains—Auld Scotch Sangs; Burns: a Sonnet.

VERSES. By Ebenezer Smith, Ayr.

*Ayr*: T. M. GEMMELL & SON. 1880.

Contains—Epitaph for the Detractors of Robert Burns.

FULL ACCOUNT OF THE PROCEEDINGS OF THE UNVEILING OF THE BURNS STATUE, Presented to the City of New York, Saturday, October 2nd, 1880. [8vo.]

"Thou lingering star, with less'ning ray,  
That lov'st to greet the early morn,  
Again thou usherest in the day:  
My Mary from my heart was torn.  
Oh, Mary! dear departed shade!  
Where is thy place of blissful rest?  
See'st thou thy lover lowly laid?  
Hear'st thou the groans that rend his breast?"

*New York*: JAMES WARNOCK. 1880.

**THE BRITISH BIOGRAPHICAL READER:** Sketches of Prominent Men by the best authors, with introductory notes and numerous authentic portraits.

*London:* BLACKIE & SON. 1880.

Contains—Robert Burns (portrait) by Thomas Carlyle.

**FRASER'S MAGAZINE,** April 1880. MacPherson, Burns, and Scott, in their relation to the modern revolution. By J. S. Stuart-Glennie.

*London:* LONGMANS, GREEN, & CO. 1880.

**HALLOWED SPOTS OF POESY.** Part I., the Home and Haunts of Burns. By John Robertson, Partick, author of "Tales and Poems."

*Glasgow:* HORN & CONNELL. 1880.

**THEOLOGY IN THE ENGLISH POETS:** Cowper, Coleridge, Wordsworth, and Burns. By the Rev. Stopford A. Brooke, M.A., Chaplain in Ordinary to Her Majesty the Queen, minister of St. James's Chapel, York Street, St. James's. Fourth Edition.

*London:* C. KEGAN PAUL & CO. 1880.

**THE TWA BRIGS O' GLASGOW AND OTHER POEMS.** By John Donald.

*Glasgow:* JOHN J. RAE. 1880.

Contains—Burns's Monument Shilling Subscription.

**SKETCHES IN PROSE AND POETRY.** By Walter Watt, and published by the author at 84 Main Street, Pollokshaws.

*Glasgow:* DONALD MACKAY & CO. 1881.

Contains—Lines to the memory of Robert Burns, with a Sketch of Mrs. Thomson, daughter of the Poet.

**BURNS IN DUMFRIESSHIRE:** A Sketch of the last eight years of the Poet's Life. By William M'Dowall, Author of "The Man of the Woods, and other Poems"; "History of the Burgh of Dumfries"; "The Visitors' Guide to Dumfries, &c."

*Edinburgh:* ADAM & CHARLES BLACK. 1881.

Appendix contains—List of Burns Relics exhibited at the Bazaar held in aid of the funds for the erection of a Burns Statue in Dumfries.

**WORKS OF GARFIELD.** Suggestive Passages from the public and private Writings of James A. Garfield. Compiled by William Ralston Balch.

*London:* SAMPSON, LOW, MARSTON, SEARLE & RIVINGTON. 1881.

Contains—Robert Burns (page 48).

**NORTHUMBRIA, THE CAPTIVE CHIEF, And Other Poems.** By James Thomson. Third Edition—enlarged.

*Alnwick:* H. H. BLAIR. 1881.

Contains—Lines read at the Burns Anniversary, Alnwick.

**HARPER'S MAGAZINE:** Christmas Number.

*London:* SAMPSON, LOW, MARSTON, SEARLE, & RIVINGTON. 1881.

Contains—Robert Burns: A Poem by H. W. Longfellow, with Portrait and Two Illustrations by Alfred Fredericks.

**GALLOWAY GLEANINGS:** Poems and Songs. By James K. Scott.

*Castle-Douglas:* S. GORDON. 1881.

Contains—Burns and Dumfries.

**POETICAL SPARKS.** Second Edition. By Robert Fisher, Dumfries.

*Glasgow:* MENZIES & CO. 1881.

Contains—Lines on the unveiling of Burns's Statue, Dumfries.

**POEMS.** By William Wilson. Third Edition. [Octavo.]

*Poughkeepsie:* ARCHIBALD WILSON. 1881.

Contains—Song for the anniversary of the birthday of Burns (pages 96-98).

**THOMAS CARLYLE. THE MAN AND HIS BOOKS.** Illustrated by Reminiscences, Table-talk, and Anecdotes of himself and his friends, by Wm. Howie Wylie. Third edition. [8vo.]

*London:* MARSHALL, JAPP & CO. 1881.

Contains—Robert Burns (pages 11, 39-40, 47, 105, 108, 118, 128, 146, 342, 347.)

**BRITISH CLASSICAL AUTHORS.** Select Specimens of the National Literature of England and America, with Biographical Sketches. Poetry and Prose. By L. HERRIG. Forty-Ninth Stereotype Edition. [8vo.]

*Brunswick*: GEORGE WESTERMANN. 1881.

Contains—Selections from Burns (pages 298-306). Thomas Carlyle—The Poetry of Burns and his Life (pages 611-613.)

**STORY OF A LONG AND BUSY LIFE.** By W. Chambers, LL.D.

*Edinburgh and London*: W. & R. CHAMBERS. 1882.

Contains—Burns' characters: Robert Ainslie, Writer; Sir Adam Ferguson; Clarinda (Mrs Maclehoose); Robert Chambers, Burns's Biographer.

**THE DREAM OF A MASQUE, and other Poems.** By John Hyslop, Kilmarnock.

*Kilmarnock*: JAMES M'KIE. 1882.

Contains—Centenary of Burns; Combined Literary Associations' Prize Poem; Lines on Robert Burns, by Mrs. Hyslop.

**DESCRIPTION OF A JAUNT TO "AULD REEKIE," and other Scotch Poems.** By James Walker.

*Glasgow*: BELL & BAIN. 1882.

Contains—Ode to the Burns Haggis Club; Address to the Cottage, Doonside, where Robert Burns was born, January 25th, 1759.

**THE MAN OF THE WOODS, and other Poems.** By William M'Dowall. Author of "History of Burgh of Dumfries," "Memorials of St. Michael's," "Burns in Dumfriesshire," "The Mind in the Face," etc. Second Edition. Greatly Enlarged.

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**THE BRITISH LETTER WRITERS.** A Comprehensive Collection of the Best English Letters, from the Fifteenth Century to the Present Time. Comprising:—Letters Familiar and Domestic, Historical, Political, Literary, and Descriptive. Compiled and arranged by the Editor of the "English Essayists"; "Treasury of Modern Biography"; "Treasury of British Eloquence"; "Treasury of English Literature"; "English Circumnavigators." With Prefatory Notes.

*Edinburgh*: WILLIAM P. NIMMO & Co. 1882.

Contains—Twelve Letters by Robert Burns—To his Father, Mrs. Dunlop, Francis Grose, Mr. John Murdoch, Mr. James Smith, Mr. Peter Hill, Mr. Graham, G. Thomson, and Mrs. Maclehoose (*Clarinda*), &c.

**SKETCHES IN VERSE AT HOME AND ABROAD, and from the War of the Nile.** In Ten Cantos. By John M'Cosh, M.D., Edin., F.R.C.S.E., H.E.I.C.S., F.R.G.S.L. Author of "Nuova Italia," etc., etc.

"Arma virosque cano."

*London*: JAMES BLACKWOOD & Co. 1882.

Contains—Canto 4th, Stanza 31, The Auld Toon o' Ayr; 34, Burns's Monument and Festivities; 40, Dumfries and Burns's Tomb; 42, His Name and Fame.

**THE POETICAL WORKS of Henry Wadsworth Longfellow.** (Reprinted from the Revised American Edition, including his latest Poems), with Explanatory Notes.

*London*: FREDERICK WARNE & Co. 1882.

Contains—Robert Burns: A Poem.

**THE POETICAL WORKS of James Macfarlan, with a Memoir, by Colin Rae-Brown.**

*Glasgow*: ROBERT FORRESTER. 1882.

Contains—Robert Burns, a Centenary Ode (1859); To the Memory of Burns; The Land of Burns.

**ROBERT BURNS: A Summary of his Career and Genius.** By John Nichol, LL.D. [8vo.]

*Edinburgh*: WILLIAM PATERSON. 1882.

**A POET'S HARVEST HOME :** being one hundred short Poems. By William Bell Scott.

*London :* ELLIOT STOCK. 1882.

Contains—Burns : Sonnet (page 125).

**MUSINGS O'ER FLOOD AND FELL.** By William Birtles.

*Manchester :* JOHN HEYWOOD. 1882.

Contains—Sonnet to Burns (page 22).

**THE CHRISTIAN LEADER :** A record of Religious Thought and Work. Vol. I.

*Glasgow :* AIRD & COGHILL. 1882.

Contains—Robert Burns and our Drinking Customs, by Rev. David Macrae (pages 12, 297, 333, 457). The Nephew of Burns (page 133); Burns Statue at Dumfries.

**FESTSCHRIFT** zu der am, November 1882, stattfindenden Feier der Einweihung des Neuen Gymnasiums zu Salzwedel. Veröffentlicht von dem Lehrerkollegium der Anstalt. [4to.]

*Salzwedel :* A. MENZEL. 1882

Contains (pages 1-12) Metrische Uebersetzungen. Von Dr Gustav Legerlotz, Direktor. [Translations from Burns, Beranger, Horace Dibdin, G. P. Morris, &c.]

**THE ENGLISH POETICAL WORKS OF EVAN M'COLL,** Author of "Clarsach Nam Beann," with a Biographical Sketch of the Author, By A. MacKenzie, F.R.S.S., Inverness.

*Edinburgh :* MACLACHLAN & STEWART. 1883.

Contains—Robert Burns : Written for the Centennial Celebration of 1859. Verses written for the Burns Anniversary of 1860.

**POEMS AND SONGS,** by James Currie, late of Seventy-Ninth Cameron Highlanders, with Biographical Sketch, by the Rev. Charles Rogers, D.D., LL.D.

*Glasgow :* GEORGE BOGIE. 1883.

Contains—Burns Centenary Song (page 28). Burns : a Poem (page 56).

**STAR-DUST, POEMS, SONGS AND SONNETS,** by William S. Aitken, Author of "Sketches," &c.

*Aberdeen :* WILLIAM WALKER. 1883.

Contains—Burns : a Sonnet.

**THE SCOTTISH READER :** A Journal of Entertaining Literature, Vol. 1st, June to November, 1883.

*Glasgow :* ROBERT GRAHAM. 1883.

Contains—The fate of Burns ; an omitted Chapter in the Life of Robert Burns.

**RAMBLES ROUND KILMARNOCK,** with a Sketch of the Town, by Archibald R. Adamson. Second Edition. To which is added an account of the *Burns Monument and Kay Park Inauguration.*

*Kilmarnock :* DUNLOP & DRENNAN. 1883.

Contains—Poems : The Burns Statue, Kilmarnock, by Alex. G. Murdoch ; Poem : Robert Burns, by Alexander Anderson.

**PEBBLES FROM PARNASSUS ; OR LAYS AND LYRICS OF LEISURE HOURS,** by Dougall Christie, M.A.

*Glasgow :* Printed for the Author. 1883.

Contains—Minstrel Robin.

**POEMS AND SONGS.** By John Brown.

*Glasgow :* THOMAS D. MORISON. 1883.

Contains—Burns Anniversary ; Acrostic for the 25th January, Burns Anniversary.

**LEDDY MAY AND OTHER POEMS.** By William Thomson. Second Edition.

*Glasgow :* T. W. FARRELL. 1883.

Contains—Ode for the Burns Anniversary.

**THE CHRISTIAN LEADER :** A Record of Religious Thought and Work. Vol. II.

*Glasgow :* AIRD & COGHILL. 1883.

Contains—Burns and the Clergy (page 72) ; The Maternal Ancestors of Burns (page 430) ; The Burns Statue Mania (page 513) ; The Robert Burns Memorial Museum (page 527).

ROBERT BURNS. By Principal Sharpe, Professor of Poetry in the University of Oxford.

*London*: MACMILLAN & Co. 1883.

THE CENTURY ILLUSTRATED MONTHLY MAGAZINE, September 1883.

*New York*: THE CENTURY COMPANY, UNION SQUARE. 1883.

Contains—Portrait of Robert Burns (from a miniature which belonged to his sister). Engraved by T. Johnson from daguerreotype in the possession of E. C. Stedman, Esq. A Burns Pilgrimage (page 752).

THE LIFE AND TIMES OF THE REV. JOHN SKINNER, M.A., of Linshart, Longside, Dean of Aberdeen. Author of "Tullochgorum," etc. By William Walker, M.A., Monymusk. Second Edition. [12mo.]

"A man he was to all the country dear,  
And passing rich, with forty pounds a year."

*London*: SKEFFINGTON & SON. 1883.

Contains—Bishop Skinner's Meeting with Burns (pages 139-148).

THE EPISTLES OF NOAH. Edited by George Umber, A.R.A. [8vo.]

"Sae I've begun tae scrawl, but whether  
In rhyme, or prose, or baith thegither,  
Or some hotch-potch that's righty neither  
Let time mak' proof;  
But I shall scribble down some blether  
Just clean aff loof."—*Burns's Epistle to J. Lapraik.*

*Glasgow*: ROBERT L. HOLMES. 1883.

Contains—Burns, frae a Showman's pint o' view (pages 107-120),

ESSAYS: By Thomas Carlyle. Burns, Boswell's Life of Johnson, Sir Walter Scott, The Diamond Necklace.

*London*: CHAPMAN & HALL, Limited. 1883.

ON HEROES, HERO-WORSHIP, AND THE HEROIC IN HISTORY. By Thomas Carlyle.

*London*: CHAPMAN & HALL, Limited. 1883.

Contains—Lecture 5th: Robert Burns.

ADVENTURES AND TRADITIONS. By Andrew Glass, Author of "The Countess of Carrick," "The Seven Sisters," "The Fatal Feud," &c.

*Glasgow*: WILLIAM RANKIN. 1884.

Contains—Burnsiana in Chapters 22, 23, 24, 29, 30, 31, 32, 33.

KONIGLICHES GYMNASIUM ZU SALZWEDEL. Ostern, 1884. [Quarto.]

*Salzwedel*: A. MENZEL. 1884.

Contains—(pages 10-22) Metrische Uebersetzungen aus antiken und modernen Dichtern. Von Dr. Gustav Legerlotz, Direktor. [Translations from Tibullus, Sophocles, Beranger, Burns, Moore, Byron, &c.]

THE SCOTTISH READER: A Journal of Entertaining Literature. Vol. II.—December, 1883, to May, 1884.

*Glasgow*: ROBERT GRAHAM.

Contains—Stories, Sketches, and Anecdotes of Robert Burns; Burns and Clarinda.

OUR OLD HOME: A Series of English Sketches. By Nathaniel Hawthorne.

*Edinburgh*: WILLIAM PATERSON. 1884.

Contains—Some of the Haunts of Burns (page 162).

RHYMES FRAE THE REEK O' THE FOUNDRY. By William Cassels O'Neil.

*Paisley*: J. & J. COOK. 1884.

Contains—Scotland and Robert Burns.

THE SCOTTISH READER: A Journal of Entertaining Literature. Vol. III.—June to November, 1884.

*Glasgow*: HORN & CONNELL.

Contains—The Story of Burns's Whistle.

ROMANCE OF SONG ; or, The Muse in many Moods. By William Reid. [8vo.]

*London* : DAVID BOGUE. 1884.

Contains—To the memory of Burns (pages 151-155).

THE CHRISTIAN LEADER : A Record of Religious Thought and Work. Vol. III.

*Glasgow* : AIRD & COGHILL. 1884.

Contains—(pp. 29-55-64)—Was Burns a Socinian ?

THE SCOTTISH READER : A Journal of Entertaining Literature. Vol. IV. December 1884 to June 1885.

*Glasgow* : HORN & CONNELL.

Contains—Some of Burns's Friends (page 131) ; Burns's Punch Bowl (page 132) ; Burns's "Highland Mary" (page 228) ; Tennyson's Tears at Burns's Birth-place (page 359).

POEMS : HISTORICAL AND DESCRIPTIVE. By George Calburn. With Introduction by D. H. Edwards, F.R.H.S., etc.

*Brechin* : Advertiser OFFICE. 1884.

Contains—On Visiting the Banks o' Doon (page 48) ; Robert Burns (page 77).

LOVE IDYLLS, BALLADS, AND OTHER POEMS. By Henry Dryerre, Blairgowrie.

*Edinburgh* : JOHN MENZIES & Co. 1884.

Contains—Burns : A Poem (page 16).

POEMS AND SKETCHES. By James Hunter.

*Glasgow* : WILLIAM M. STUART. 1884.

Contains—Burns Festival (page 28) ; Defamation of Burns : on the Rev. Mr. M'Crie defaming Burns at Ayr.

POEMS. By Alexander Winton Buchan, author of "The Song of Rest," and minor Poems ; and "Esther" : A Sacred Drama.

*Glasgow* : THOMAS MURRAY & SON. 1884.

Contains—To a Rose plucked from near the grave of Burns's Father, October 22nd, 1867.

RAMBLES ON THE BANKS OF THE AYR, from the Sea to its Source, by Rab the Rambler.

*Ayr* : Printed at the *Ayrshire Post Office*. 1884.

Contains—Numerous references to Burns.

LAYS AND LEGENDS OF THE NORTH, and other Poems and Songs, humorous and grave, original and translated, by David Grant. Price 8d.

*Edinburgh* : OLIPHANT, ANDERSON, & FERRIER. 1884.

Contains—Robert Burns (pages 138-139).

THE CHRISTIAN LEADER : A Record of Religious Thought and Work. Vol. IV.

*Glasgow* : AIRD & COGHILL. 1885.

Contains—The Last Nephew of Burns (page 57).

POEMS FOR RECITATION. By Alexander G. Murdoch.

*Edinburgh and Glasgow* : MENZIES & Co. 1885.

Contains—Robert Burns : An Anniversary Reading.

PROSE AND RHYMES O' LEISURE TIME. By James Rae.

*Glasgow* : 1885.

Contains—Bank Burns Club Festival, 26th January, 1885 ; Bank Burns Club Hallowe'en Festival, 31st October, 1885.

RURAL RHYMES AND SKETCHES IN EAST LoTHIAN, by "Samuel Mucklebacket" (James Lumsden).

*Edinburgh* : TURNBULL & SPEARS. 1885.

Contains—Robert Burns (on his anniversary).

BEAUTIES OF MORAYLAND : POEMS AND SONGS, by James M'Queen.

*Elgin* : PRINTED FOR THE AUTHOR. 1885.

Contains—On Burns.



**THE WEST OF SCOTLAND IN HISTORY:** Being brief notes concerning Events, Family Traditions, Topography, and Institutions. By Joseph Irving, author of "The History of Dumbartonshire"; "Annals of our time," &c.

*Glasgow*: ROBERT FORRESTER. 1885.

Contains—Burns and "Highland Mary" (pages 250-5); Kilmarnock (pages 56-92); St. Michael's, Dumfries (pages 260-264).

Only five hundred copies printed.

**ILLUSTRATIONS OF ROBERT BURNS'S WORKS.** Etchings by William B. Scott, A.R.A. Proofs before Lettering. Never before Published. [Folio.]

*Edinburgh*: THOMAS C. JACK. 1885.

**POEMS AND ESSAYS,** by Hugh Thomson, Rothesay.

*Rothesay*: PRINTED FOR SUBSCRIBERS. 1885.

Contains—Burns: A Poem (page 96.)

**THE PEOPLE'S FRIEND,** A Miscellany of Popular and Instructive Literature, Parts 64 and 65.

*Dundee*: JOHN LENG & CO. 1886.

Contains—Scottish Humorists, by C. C. Maxwell; Robert Burns, Part 1st, (page 250); Robert Burns, Part 2nd, page 275.

**THE DUNDEE WEEKLY NEWS,** Supplement of Scottish Songs, Gratis.

*Dundee*: CHARLES ALEXANDER. 1886.

Contains—A number of Burns's Songs.

**ST. ANDREW; THE DISCIPLE, THE MISSIONARY, THE PATRON SAINT,** by Peter Ross, Secretary North-American United Caledonian Association. [12mo.]

*New York*: Office of the "Scottish American." 1886.

Contains—Saint Andrew among the Poets, (pages 116-134).

**MACMILLAN'S MAGAZINE,** August.

*London*: MACMILLAN & CO. 1886.

Contains—The Land of Burns, by Thomas Dykes.

**THE JEEMS PAPERS,** by Jeems Rae.

*Glasgow*: JOHN BAIRD. 1886.

Contains—Paper on Robert Burns, by the author of "Jeems' Maiden Speech," &c. Jeems at Burns' Anniversary.

**THE BANKS O' CREE AND OTHER POEMS,** by Isa. Cowan; Second Edition, enlarged.

*Newton-Stewart*: W. S. M'CREDIE. 1886.

Contains—On the Unveiling of the Burns Statue at Dumfries, April, 1882.

**POEMS, SONGS AND SONNETS,** by William M. Stenhouse, M.D.

*Glasgow*: A. STENHOUSE. 1886.

Contains—January Twenty-Fifth.

**HUMOROUS SCOTCH READINGS,** by J. W. M'Laren.

*Bathgate*: LAURENCE GILBERTSON. 1886.

Contains—Rabbie Burns' Birthday.

**NUOVA ANTOLOGIA.** Anno XXI. Terza Serie, Vol. II.; Della Raccolta, Vol. LXXXVI.; Fascicolo VII.; Roma, 1 Aprile, 1886.

Contains—(pages 417-443), Roberto Burns. Parte Seconda. [Il poeta umano ed il poeta rivoluzionario. La Fiera Santa; I Jolly Beggars; Tam O' Shanter; Conclusioni]; articolo del Prof. Giuseppe Chiarini. Prof. Cinio Chiarini, translator of Chaucer's Canterbury Tales.

**ROBERT BURNS.** Three Lectures. By Rev. David Macrae, author of "George Harrington," "Americans at Home," etc.

"But still the burden of his song,  
Is love of right, disdain of wrong;

Its master chords

Are manhood, freedom, brotherhood;

Its discords but an interlude

Between the words."—*Longfellow.*

*Dundee*: J. P. MATTHEW & CO. 1886.

**NUOVA ANTOLOGIA.** Anno XXI.; Terza Serie, Vol. II.; Della Raccolta, Vol. LXXXVI.; Fascicolo VI.; Roma, 16 Marzo, 1886.

Contains—(pages 209-228), Roberto Burns. Parte Prima. [La poesia inglese dal 1750 al 1780. Le idee moderne in Inghilterra—La vita ed i canti del Burns]. Articolo del Prof. Giuseppe Chiarini.

**POEMS AND BALLADS** (Scotch and English). By Robert W. Thom. author of "Jock o' the Knowe." "Poems," "The Epochs," etc. [8vo.] Cheap Edition. Price One Shilling.

*Glasgow*: MACLAREN & SONS. 1886.

Contains—The Hero Peasant (pages 14-17); The Poet's Burial (pages 57-59).

**ON HEROS, HERO-WORSHIP AND THE HEROIC IN HISTORY.** By Thomas Carlyle, [1840]. [8vo.]

*London*: CHAPMAN & HALL, LIMITED. 1887.

Contains—The Hero as Man of Letters (pages 143-180): Johnson, Rousseau, Burns [Tuesday, 19th May, 1840].

**PAST AND PRESENT.** By Thomas Carlyle. Ernst ist das Leben, Schiller [1843]. [8vo.]

*London*: CHAPMAN & HALL, LIMITED. 1887.

Contains—References to Burns (pages 30, 75, 175, 243).

**CELEBRATED SONGS OF SCOTLAND, FROM KING JAMES V. TO HENRY SCOT' RIDDELL.** Edited, with Memoirs and Notes, by John D. Ross. [8vo.]

"Oh sing to me auld Scotland's songs, I lo'e them best o' a'!  
Oh sing them, for my heart belongs to Scotland far awa'!  
They breathe the sweets o' field an' fell,  
Where bloom the thistle and bluebell,  
While tales o' glorious deeds they tell, an' loyal hearts reca'.

I care nae for their foreign trills, they hae na'e pith to me;  
They speak nae o' the heather hills, nor burnies gushin' free;  
They're cauld an' tuneless to my ear,  
They canna draw the burnin' tear  
Like Scottish lays I lo'e sae dear, an' shall dae till I dee."

—*Dalrymple.*

*New York*: WILLIAM PAGAN, JR., & SON. 1887.

Contains—Selections (104) from Robert Burns, with a Memoir (pages 121-182). Two Songs attributed to Robert Burns, jr. (pages 182-183).

**THE LIFE AND TIMES OF JOHN SKINNER**, Bishop of Aberdeen, and Primus of the Scottish Episcopal Church, by the Rev. William Walker M.A., LL D., Monymusk. [8vo.]

"The father of such a son, and the son of such a father"

*Aberdeen*: J. & J. EDMOND & SPARK. 1887.

Contains—His Meeting with Burns" (pages 172-4).

**POEMS** (Scotch and English). and the Fall of Kirkconnell. By Robert W. Thom, Author of "Jock o' the Knowe"; "Poems"; "Epochs"; "Poems and Ballads," etc.

*Glasgow*: Published by R. W. THOM, 29 Govanhill St., Govanhill. 1887.

Contains—Burns: A Centenary Poem, written January, 1859 (pages 103-7).

**LOVE'S HEART CHORDS; or, The Rustle of a Withered Leaf.** Poems by John Scott Hall. [8vo.]

*Leeds*: F. R. SPARK. 1887.

Contains—Robert Burns (pages 81-84).

**EARLY AND LATE POEMS OF ALICE AND PHOEBE CARY.** [8vo.]

*Boston and New York*: HOUGHTON, NUFFLIN, & Co. 1887.

Contains—Burns (pages 42-143).

**GLIMMERINGS OF TRUTH: Being a Collection of Poems.** By William Henry Cumpston. [8vo.]

*Hull*: A. BROWN & SONS. 1887.

Contains—Sonnet on Burns (page 93).

**OLIVER CROMWELL, and Other Poems.** By Dawson Burns. [8vo.]

*London*: S. W. PARTRIDGE & Co. 1887.

Contains—Robert Burns (page 56).

**POEMS (Scotch and English) AND THE FALL OF KIRKCONNEL.**  
By Robert W. Thom, Author of "Jock o' the Knowe," "Poems,"  
"Epochs," "Poems and Ballads," etc.

*Glasgow*: Published by ROBERT W. THOM. 1887.

Contains—Burns: A Centenary Poem, written January, 1859.

**REMINISCENCES.** By Thomas Carlyle. Edited by Charles Eliot Norton. In Two Volumes. [8vo.]

*London*: MACMILLAN & CO. 1887.

Contains—Robert Burns (Vol. I., pages 12-14; Vol. II., page 129.)

**NORTH AMERICAN UNITED CALEDONIAN ASSOCIATION.**  
Report of Annual Meeting, 1888.

Contains—Oration on Robert Burns, delivered by Rev. Robert Collyer at the unveiling of the Burns Statue, Albany, N.Y., August 30, 1888 (pages 19-31).

**FRAE THE LYNE VALLEY: Poems and Sketches.** By Robert Sanderson, West Linton, Peeblesshire.

*Paisley*: J & R. PARLANE. 1888.

Contains—Burns Cottage; The Grave of Burns; A Run to the Birthplace of Burns.

**ESSAYS ON BURNS AND SCOTT** By Thomas Carlyle. [16mo.]

*London*: CASSELL & COMPANY, LIMITED. 1888.

**ON HEROES, HERO-WORSHIP AND THE HEROIC IN HISTORY.**  
Six Lectures, Reported, with Emendations and Additions. By Thomas Carlyle. [16mo.]

*London*: GEORGE ROUTLEDGE & SON. 1888.

Contains—The Hero as Man of Letters: Johnson, Rousseau, Burns.

**CRITICAL AND MISCELLANEOUS ESSAYS:** Collected and Republished. [First time, 1839; Final, 1869.] By Thomas Carlyle. In Seven Volumes. Volume II. [8vo.]

*London*: CHAPMAN & HALL, LIMITED. 1888.

Contains—pp. 1-53 Burns. Reprinted from the *Edinburgh Review*, No. 96—*The Life of Robert Burns*. By J. G. Lockhart, LL.B., Edinburgh, 1828.

**LETTERS OF THOMAS CARLYLE.** Edited by Charles Eliot Norton. Vol. I. 1826-1832. [8vo.]

*London*: MACMILLAN & CO. 1888.

Contains—Robert Burns (pages 157, 163, 168, 187, 230).

**POEMS AND MISCELLANEOUS PIECES.** By George M'Murdo, Muirkirk. Second Edition.

*Kilmarnock*: DUNLOP & DRENNAN. 1898.

Contains—The Poet Burns (page 116).

**THE CROFTER, AND OTHER POEMS.** By John Drake.

*Glasgow*: GILLESPIE BROTHERS, LTD. 1888.

Contains—Robert Burns, 1759 (pages 37-38).

**MOODS AND MEMORIES.** By William Macall. [8vo.]

*London*: W. STEWART & CO. 1888.

Contains—Burns (pages 42, 43).

**POEMS: SCOTTISH AND AMERICAN.** By D. M. Henderson. [8vo.]

*Baltimore*: CUSHINGS & BAILEY. 1888.

Contains—Burns (pages 18-20).

**HEARTSEASE AND RUE.** By James Russell Lowell. [8vo.]

*London*: MACMILLAN & CO. 1888.

Contains—At the Burns Centennial, January, 1859 (pages 196-204).

**BYEGONE MEMORIES, AND OTHER POEMS.** By Alexander Stewart. With an introductory preface by the Rev. Alexander Macleod, D.D., Birkenhead. [8vo.]

*Edinburgh*: JAMES GEMMELL. 1888.

Contains—Song: To Burns, written for Galston Burns Club, 25th January, 1878 (pages 212-13).

**THE BOOK OF THE BISHOP'S CASTLE, and Handbook of the**  
Archæological Collection in the Glasgow International Exhibition.

*Edinburgh*: T. & A. CONSTABLE. 1888.

Contains—List of Relics of Burns, twenty-seven in number.

THE ROSE O' DALMA LINN, and other Lays o' Gallowa'. By George G. B. Sproat.

*Castle-Douglas*: J. H. MAXWELL. 1888.

Contains—David and Burns: A Study—read January, 1887. A Reading from Burns (page 229).

THE PLOUGHSHARE. A Journal of Radical Religion and Morality. New Series.

*Aberdeen*: A. MARTIN. 1888.

Contains—No. 8.—Auld Wives' Fables; The Holy Fair. No. 9.—Ane to heaven and ten to hell; No. 11.—Warlocks and Witches; Tam o' Shanter. No. 12.—Let us Worship God; The Cottar's Saturday Night. No. 14.—I'm nae to think upo' yon den: Address to the Deil." No. 15.—Godly Laces; Address to the Unco Guid. No. 16.—Poor Tenant Bodies; The Twa Dogs.

LETTERS FROM AND TO CHARLES KIRKPATRICK SHARPE, Esq. Edited by Alexander Allardyce, Author of "Memoir of Admiral Lord Keith, K.B."; Editor of "Scotland and Scotsmen in the Eighteenth Century, &c." With a Memoir by the Rev. W. K. R. Bedford. In Two Volumes. [Large 8vo.]

*Edinburgh*: WILLIAM BLACKWOOD & SON. 1888.

Contains—Vol. II. (page 439), Letter from Mr. D. Bridges, jun., to C. Kirkpatrick Sharpe, dated Bank Street, [Edinburgh], November 16, 1829, regarding "the recently discovered portrait of your old acquaintance Burns," &c. Vol. II. (pages 439-440), Letter from C. Kirkpatrick Sharpe, to D. Bridges, jun., dated 93 Princes Street, [Edinburgh], *Monday Night*, regarding "my opinion of the portrait of Burns you some time ago sent me, &c." Vol. II. (page 431), Letter from Allan Cunningham, Esq., to C. Kirkpatrick Sharpe, dated Belgrave Place, London, 27th September, 1834, regarding "the letter of Burns to your father," &c.

SIR WILLIAM WALLACE, AND OTHER POEMS. By George A. H. Douglas.

*Glasgow*: G. A. H. DOUGLAS & CO. 1888.

Contains—Robert Burns, Born 25th January, 1759, Died 21st July, 1796.

A WAYFARER'S WALLET. *Dominus Redivivus*. By Henry G. Hewlett. [8vo.]

*London*: GEORGE REDWAY. 1888.

Contains—Ode on the Centenary of Robert Burns, January 25, 1859.

RHYMES FROM THE RANKS. By Quarter-Master Sergeant H. Morey, 2nd Battalion Royal Irish Rifles. [8vo.]

*Chatham*: GALE & POLDEN, BROMPTON WORKS. 1888.

Contains—The Master-power of Robert Burns (pages 81, 82).

BURNS AND THE KIRK: A Review of what the Poet did for the Religious and Social Regeneration of the Scottish People. By Alexander Webster. [8vo.]

"Than tyrant's law or bigot's ban,  
More mighty is your simplest word;  
The free heart of an honest man,  
Than crosier or the sword."—*Whittier*.

*Aberdeen*: A. MARTIN. 1888.

SCOTTISH POETS IN AMERICA, with Biographical and Critical Notices. By John D. Ross, Editor of "Celebrated Songs of Scotland." [8vo.]

*New York*: PAGAN & ROSS. 1889.

Contains—Poems on Robert Burns (pages 17, 35, 150, 206-207.)

SCOTLAND AND THE SCOTS: Essays, illustrative of Scottish Life, History, and Character. By Peter Ross, author of "A Life of Saint Andrew," etc. [8vo.]

*New York*: "SCOTTISH-AMERICAN" OFFICE. 1889.

Contains—Robert Burns and Freemasonry (pages 179-200.)

THE POET BURNS AS A FREEMASON. Lecture by Brother Robert Somerville, jun., R.W.M. Lodge Athole. No. 384, Kirkin-tilloch. (Published by Request).

**BURNS HOLOGRAPH MANUSCRIPTS IN THE KILMARNOCK MONUMENT MUSEUM, with Notes.** Compiled and Edited by David Sneddon.

*Kilmarnock*: D. BROWN & Co. 1889.

*Glasgow*: MACKILL & Co. 1889.

**POEMS BY C. W. CRAVEN.** [8vo.]

*Keighley*: E. CRAVEN. 1889.

Contains—The Land of Burns (page 1).

**PERSONAL POEMS; OCCASIONAL POEMS; THE TENT ON THE BEACH.** By John Greenleaf Whittier. [8vo.]

*London*: MACMILLAN & Co. 1889.

Contains—The Memory of Burns (pages 100-101).

**GLASGOW AND SOUTH-WESTERN RAILWAY TOURIST GUIDE.** Illustrated by 24 interesting views—Burns's Monument (Kilmarnock); Loudoun Castle; Mossiel in Burns's time; Mauchline Castle, where Burns was married; Dumfries and Maxwelltown; The house where Burns died; Alloway Kirk; Interior of Burns's Cottage; Burns's Monument (Ayr); Brig o' Doon, &c., &c.

*Glasgow*: HORN & CONNELL. 1888 and 1889.

**BURNS AND THE KIRK:** A Review of what the Poet did for the Religious and Social Regeneration of the Scottish People. By Alexander Webster. Second Edition. [Crown 8vo.]

"Than tyrant's law or bigot's ban,  
More mighty is your simplest word;  
The free heart of an honest man,  
Than crozier or the sword."—Whittier.

*Aberdeen*: A. MARTIN. 1888.

Contains—An additional chapter on "The Religion of Burns."

**RASSEGNA NAZIONALE.** Anno XI. Vol. XLV.

*Firenze Gennaio*. 1889.

Contains—Il Poeta Burns (pages 219-238). Articolo critico—biografico, del Helen Zimmern.

**LIVES OF ENGLISH AUTHORS.** A Biographical History of English Literature.

*London*: 1890.

Contains—Portrait and Sketch of Robert Burns (pages 186-190); Summary of Burns's Life and Works (page 190).

**POEMS, SONGS, AND SONNETS.** By James Coghill.

*Glasgow*: ROBERT L. HOLMES. 1890.

Contains—Burns (page 9); On the Death of Burns (page 59); At the Grave of Burns (page 124); Burns and Scott (page 139); By the Death-bed of Burns (page 132).

**THE MAKERS OF MODERN ENGLISH.** A Popular Handbook of the Greater Poets of the Century. By W. J. Dawson, author of "The Threshold of Manhood"; "A Vision of Souls, and other Ballads"; "Quest and Vision," etc. [8vo.]

*London*: HODDER & STROUGHTON. 1890.

Contains—Robert Burns (Chapter III., pages 17-25).

**JOCK SINCLAIR, AND OTHER POEMS.** By John Drake.

*Glasgow*: THOMAS GILLESPIE, 83 Renfield Street. 1890.

Contains—Robert Burns (page 222).

**SKETCH-BOOK OF THE NORTH.** By George Eyre-Todd.

*Glasgow*: WILLIAM HODGE & Co. 1890.

Contains—Tam o' Shanter's Ride.

**THE POEMS OF WILLIAM LEIGHTON.** [8vo.]

*London*: ELLIOT STOCK. 1890.

Contains—Robert Burns (pages 41-42).

**THE THREE BANQUETS, AND PRISON POEMS.** By Ida White. [8vo.]

*London*: SWAN, SONNENSCHN & Co. 1890.

Contains—Burns, illustrated by Cruickshank (page 71).

IN CLOVER AND HEATHER. By Wallace Bruce. [8vo.]

*Edinburgh*: WILLIAM BLACKWOOD & SONS. 1890.

Contains—Scott's Greeting to Burns—Poem (pages 16-23).

ROBERT BURNS: A GENETHLIAC. By George O'Byrne, author of "Roses and Thistles," etc. [4to.]

*Nottingham*: January, 1890.

SECOLO ILLUSTRATO DELLA DOMENICA. Anno II., No. 30.

*Milano*: 27 Aprile, 1890.

Contains—Calonna 40—Il mio cuore e sui monti. Poesia di R. Burns, estratta dal vol. "I Fiori del Nord." (Page 131).

Regarding these Burnsiana Italiana, our friend, Signor Ulisse Ortensi, to whom we are indebted for them, writes us as follows:—"E questo é tutto. Né libri, né traduzioni complete—né versioni intere—solo questo pò di letteratura periodical, e non altra." Signor Ortensi has translated Poe's works into Italian; and we hope soon to bring under the notice of our readers his Italian version of Burns.—For which see advertisement in *Chronicle*.

CORRIERE DELLA SERA DI MILANO, 1890. Lo stesso articolo sul Burns, del Helen Zimmern.

THE BOOK OF ROBERT BURNS. Genealogical and Historical Memoirs of the Poet, his associates, and those celebrated in his Writings. The Lineage of the Poet, by the late Rev. Charles Rogers, D.D., LL.D. The Life of the Poet, by Rev. J. C. Higgins, A.M., B.D., Tarbolton. In Three Volumes. [4to.] Vol. III.

*Edinburgh*: Printed for the Grampian Club. 1889-91.

THE MAKERS OF MODERN ENGLISH. A Popular Handbook of the Greater Poets of the Century. By W. J. Dawson, author of "The Threshold of Manhood," "A Vision of Souls, and other Ballads"; "Quest and Vision," etc. Second Edition. [8vo.]

*London*: HODDER & STROUGHTON. 1891.

Contains—Robert Burns (Chapter III., pages 17-25).

LAYS AND LYRICS, by William James Currie, author of "Doric Lilts." [8vo.]

*Galashiels*: JOHN M'QUEEN. 1891.

Contains—Robert Burns (pages 68-71); Auld Scotland's Glorious Three—Wallace, Bruce, and Burns.

THE WORDSWORTH DICTIONARY OF PERSONS AND PLACES, with Familiar Quotations from his Works (including full index) and a chronologically-arranged list of his best poems. By J. R. Tutin, compiler of "The Bibliography of Wordsworth," &c. [8vo].

*Hull*: J. R. TUTIN. 1891.

Contains—Bibliography of Wordsworth's Poems on Burns (page 15).

THE FREEMASONS' REPOSITORY. Published Monthly. For Masons and their Families. Henry W. Rugg, Editor. Vol. XX. 1891.

Contains—Burns Memorial in Providence, R.I. (woodcut illustration, pages 259-60); The Homes of Burns (page 577); The Burns Statue at Ayr (page 587); The Homes of Burns (page 618).

IN MEMORIAM—JAMES M'KIE. (Reprinted from *Kilmarnock Standard*, October 3, 1891).

*Kilmarnock*: DUNLOP & DRENNAN. 1891.

THE AULD BRIG'S WELCOME ON THE UNVEILING OF THE BURNS STATUE, AYR, July 8, 1891. By Wallace Bruce. (Recited by the Author at the unveiling ceremony).

*Edinburgh*: WILLIAM BLACKWOOD & SONS. 1891.

"The night was cold, he could not wait,  
He left his message at the door;  
Ere morning came he took the gate:  
We worship, we can do no more."

GREAT THOUGHTS. Volume Sixth. New series, No. 134; old series, No. 369.

*London*: A. W. HALL. 1891.

Contains—Portrait and Biography of Robert Burns.

**IN THE VALHALLA AND OTHER POEMS.** By James Young Geddes. [8vo.]

*Dundee*: JOHN LENG & CO. 1891.

Contains—The Memory of Burns, 1890 (pages 45-48); The Memory of Burns, 1891 (pages 49-52).

**POEMS.** By T. J. Powys. [8vo.]

*London*: KEGAN PAUL, & CO. 1891.

Contains—The Grave of Burns (pages 145-150).

**SONG AND SENTIMENT: Lyrical and other Verses.** By John Cotton. [8vo.]

*London*: SIMPKIN, MARSHALL, HAMILTON, KENT, & CO. 1891.

Contains—To Robert Burns (pages 135 and 136).

**BACKWARD GLANCES, OR SOME PERSONAL RECOLLECTIONS.** By James Hedderwick. [8vo.]

*Edinburgh*: WILLIAM BLACKWOOD & SONS. 1891.

Contains—Burns Worship in Scotland (pages 153-158).

**BURNS BIRTHDAY SONG.** Words by Alexander Lowson. Music by Philip Sheridan. To be sung at Forfar Burns Club Festival, on 26th January, 1891.

**SCOTLAND FROM THE EARLIEST TIMES TO THE PRESENT CENTURY.** By John Mackintosh, LL.D., author of "The History of Civilisation in Scotland," "The Highland Land Question Historically Considered," "The Revolution of 1688, and Viscount Dundee," etc., etc. Second Edition. [8vo.] The Story of the Nations Series.

*London*: T. FISHER UNWIN. 1891.

Contains—Notice of Burns (pages 314-316). Portrait of Burns after Nasmyth. Cottage where he was born.

**LUMIR.** Casopis Zabavny a Pougny.

*Prague*: 10th Zari, 1891.

Contains—Zbasni Roberta Burnse. Prelozil Jos. V. Sladek—Seven of Burns's Poems translated into Cech.

**EASTERN BELLS (No. 22).**

*Glasgow*: ROBERTSON, 304 Duke Street. January, 1892.

Contains—Portrait of Burns; Burns on his Birth; The Twenty-fifth of January; Personal Sketch of Burns, by Allan Cunningham; The Nationality of Burns, &c., &c. Printed, Published, and Delivered Free.

**PEOPLE'S FRIEND: A Miscellany of Popular and Instructive Literature.** No. 1170, Monday, May 30th.

*Dundee*: JOHN LENG & CO. 1892.

Contains—Robert Burns and Scottish Song: Where he found it, and how he left it. By Robert Ford.

**ANNUAL BURNS CHRONICLE AND CLUB DIRECTORY,** Edited by John Muir, Vol. I., 25th January, 1892. Price One Shilling, net. [8vo.]

*Kilmarnock*: D. BROWN & CO. 1892.

Contains—Brief Summary of the Life of Burns; Summary of the Posthumous History of Burns; Fac-simile of Jotting Book kept by William Burnes, the Poet's father, containing two entries by Robert Burns, when a boy of thirteen; The Influence of Robert Burns on American Literature; "Bonnie Jean," a Memoir; Burns Topography; The Portraits of Burns; Burns from a musical point of view; Relic of Highland Mary; Notes and Queries; Bibliography of Robert Burns; The Burns Federation; Directory of Burns Clubs and Scottish Societies throughout the world, etc.

**THE DAWN OF LOVE AND OTHER POEMS.** Complete Edition.

By Colin Rae-Brown, with Portrait and Memoir of the Author [8vo.]

*Paisley*: ALEXANDER GARDNER. 1892.

Contains several Poems on Burns.

**BURNS'S OPINION OF THE UNION OF 1707.**

*Edinburgh*: SCOTTISH HOME RULE ASSOCIATION. 1892.

BURNS, POET-LAUREATE OF CANONGATE KILWINNING, A MYTH. Letters reprinted from "The Freemason," with Prefatory Note, by William Officer, P.M. The Lodge of Edinburgh (Mary's Chapel), No. 1, etc., etc., etc.

*Edinburgh*: PRINTED FOR PRIVATE CIRCULATION. 1892.

A PILGRIMAGE TO THE LAND OF BURNS, AND OTHER POEMS, by Hew Ainslie, with a Memoir of the Author by Thomas C. Latto. [8vo.]

*Paisley*: ALEXANDER GARDNER. 1892.

KILMARNOCK BURNS CLUB. Speech by Dr. Wm. Findlay. January 25th. [4to].

*Kilmarnock*: DUNLOP & DRENNAN. 1892.

Reprinted from the *Kilmarnock Standard*.

CELEBRATION OF ANNIVERSARY, BY KILMARNOCK BURNS CLUB. January 25th, 1892. [4to].

I marked thy Embryo-tuneful art.

Thy natal hour.

*Kilmarnock*: PUBLISHED BY THE BURNS CLUB. 1892.

Title-page a beautiful representation in black and white of the above quoted words from the *Vision*, executed by William Findlay, Junior.

SONGS OF LABOUR. To the Residents of Tradeston who love Right and the Golden Rule. [4to sheet.]

*Glasgow*: THE LABOUR PUBLISHING SOCIETY, LTD. 1892.

Contains—"A Man's a Man for a' that."

ANNUAL BURNS CHRONICLE AND CLUB DIRECTORY. Edited by John Muir. [8vo.]

*Kilmarnock*: D. BROWN & Co. 1892.

Contains—Specimen Title page, Prospectus, etc.: Price Twopence, post free.

LAIRD NICOLL'S KITCHEN, AND OTHER SCOTTISH STORIES. By Joseph Wright. [8vo.]

*Glasgow*: JOSEPH WRIGHT. 1892.

Contains—Burns and Tannahill (pages 45-48).

ODE TO THE MEMORY OF ROBERT BURNS. By John B. M'Taggart. Dedicated to the Thistle Burns Club, Glasgow, Jan. 25th, 1892.

ROUND BURNS' GRAVE: The Pæans and Dirges of many Bards. Gathered together by John D. Ross, Editor of "Celebrated Songs of Scotland," and author of "Scottish Poets in America." [8vo.] Enlarged Edition.

*Paisley*: ALEXANDER GARDNER. 1892.

BURNSIANA: A COLLECTION OF LITERARY ODDS AND ENDS RELATING TO ROBERT BURNS. Compiled by John D. Ross, Author of "Scottish Poets in America," and editor of "Celebrated Songs of Scotland," "Round Burns' Grave," etc. Vol. I. [4to.]

*Paisley*: ALEXANDER GARDNER. 1892.

ISOBEL BURNS (MRS. BEGG): A MEMOIR BY HER GRAND-SON. [8vo.]

"Type of the wise, who soar but never roam,  
True to the kindred points of Heaven and Home."

—Wordsworth's *Ode to a Skylark*.

PRIVATELY PRINTED FOR FAMILY CIRCULATION. 1891.

Impression limited to 150 copies.

NORTH BRITISH DAILY MAIL, Saturday, September 17th, 1892. Contains—Forthcoming Translation of Burns's Works, by John Muir.

NORTH BRITISH DAILY MAIL, Tuesday, December 27th, 1892. Contains—Burns's "Deil," by John Muir.

DUNDEE WEEKLY NEWS SUPPLEMENT OF SCOTTISH SONG. [Folio.] 16 pages.

*Dundee*: W. & D. C. THOMSON, November 12th, 1892.

Contains—Numerous Songs by Burns.



## CLUBIANA.

BYE-LAWS AND CONSTITUTION OF THE ROBERT BURNS CLUB OF CHESTER, PA. Instituted, November 24th, 1879.

*Chester*: EVENING NEWS OFFICE. 1881.

DUNDEE BURNS CLUB. Thirtieth Session. List of Office-Bearers, etc.

*Dundee*: PRINTED FOR THE CLUB, February, 1889.

HISTORICAL SKETCH OF THE DUNDEE BURNS CLUB. By Mr. Alexander Macdonald, President. [8vo.]

*Dundee*: WILLIAM KIDD. 1889.

CONSTITUTION AND BYE-LAWS FOR THE GOVERNMENT OF THE AUCKLAND BURNS CLUB AND LITERARY SOCIETY.

*Auckland*: SCOTT PRINTING CO. 1890.

RULES OF THE BRIDGETON BURNS CLUB (Instituted 1870), with Report of Meeting of the 132nd Anniversary of the Poet's Birthday, and List of Members. [12mo.]

*Glasgow*: PRINTED FOR THE CLUB. 1891.

CAMPSIE BURNS CLUB. Instituted 1890. "Shall Brithers be for a' that." Syllabus, Session 1891-92.

*Lennoxtown*: PRINTED FOR THE CLUB. 1891.

BOLTON FEDERATED BURNS CLUB. Instituted January, 1882. Affiliated with the Burns Federation, July, 1886. Rules, Syllabus, etc.

*Bolton*: PRINTED FOR THE CLUB. 1892.

DUMFRIES MECHANICS' BURNS CLUB. Instituted 1884. Session 1892.

*Dumfries*: COURIER AND HERALD OFFICES. 1892.

CAMPSIE BURNS CLUB. Instituted 1890. "Shall Brithers be for a' that." Syllabus, Session 1892-93.

*Lennoxtown*: PRINTED FOR THE CLUB. 1892.

CAMPSIE BURNS CLUB. Programme, Anniversary Celebration, 1892.

POSSILPARK BURNS CLUB. Instituted 1892. Constitution, Rules, Objects, etc. [32mo.]

*Glasgow*: PRINTED FOR THE CLUB. 1892.

LEITH BURNS CLUB. Instituted 1886. Constitution, Rules, etc.

*Leith*: GARDNER BROS. N.D.

THE DUNEDIN BURNS CLUB. First Annual Report and Balance-Sheet of the Committee of Management from 18th March, 1891, to 24th March, 1892: to be laid before the Annual Meeting of Members, to be held in the Oddfellows' Hall, Stuart Street, Dunedin, on Thursday, 24th March, 1892.

POSSILPARK BURNS CLUB. Constitution, Rules, etc.

HAMILTON JUNIOR BURNS CLUB. Constitution, Rules, Bye-Laws, etc.

ABINGTON BURNS CLUB. Syllabus, 1892-93.

ROSEBERY BURNS CLUB. Syllabus, 1892-93.

# D I R E C T O R Y

OF

## BURNS CLUBS AND SCOTTISH SOCIETIES FOR 1893.

Societies marked with an asterisk, thus \*, are affiliated with the Burns Federation ; and those marked with a dagger, thus †, are fraternized with The Order of Scottish Clans.

The following Clubs have affiliated with the Federation :—

- |     |    |   |
|-----|----|---|
| No. | 0  | (Mother Club), Kilmarnock Burns Club.     |
| „   | 1  | London “Robert Burns” Club.               |
| „   | 2  | Alexandria Burns Club.                    |
| „   | 3  | Glasgow “Tam o’ Shanter” Club.            |
| „   | 4  | Callander Burns Club.                     |
| „   | 5  | Earlston Burns Club.                      |
| „   | 6  | Alloa Burns “Haggis” Club.                |
| „   | 7  | Glasgow “Thistle” Burns Club.             |
| „   | 8  | Morpeth and District Burns Club.          |
| „   | 9  | Glasgow “Royalty” Burns Club.             |
| „   | 10 | Dumbarton Burns Club.                     |
| „   | 11 | Chesterfield Burns Club.                  |
| „   | 12 | Barrow-in-Furness Burns Club.             |
| „   | 13 | St. Andrews Burns Club.                   |
| „   | 14 | Dundee Burns Club.                        |
| „   | 15 | Belfast Burns Club.                       |
| „   | 16 | Sydney Burns Club.                        |
| „   | 17 | Nottingham Scottish Society.              |
| „   | 18 | Liverpool Burns Club.                     |
| „   | 19 | Auckland Burns Club and Literary Society. |
| „   | 20 | Airdrie Burns Club.                       |
| „   | 21 | Greenock Burns Club.                      |
| „   | 22 | Edinburgh Burns Club.                     |
| „   | 23 | Adelaide Caledonian Society.              |
| „   | 24 | Glasgow Bank Burns Club.                  |
| „   | 25 | Winnipeg St. Andrew’s Society.            |
| „   | 26 | Perth Burns Club.                         |
| „   | 27 | Springburn Burns Club.                    |
| „   | 28 | Mauchline “Jolly Beggars” Burns Club.     |
| „   | 29 | Bolton Federated Burns Club.              |
| „   | 30 | Blackburn Burns Club.                     |
| „   | 31 | San Francisco St. Andrew’s Society.       |
| „   | 32 | Newark (New Jersey) Caledonian Club.      |
| „   | 33 | Glasgow “Haggis” Club.                    |

- No. 34 Glasgow Carrick Burns Club.
  - „ 35 Dalry Burns Club.
  - „ 36 Glasgow “Rosebery” Burns Club.
  - „ 37 Dollar Burns Club.
  - „ 38 Glasgow “Jolly Beggars” Burns Club.
  - „ 39 Glasgow St. David’s Burns Club.
  - „ 40 Aberdeen Burns Club.
  - „ 41 Dennistoun Burns Club.
  - „ 42 Crieff Burns Club.
  - „ 43 Glasgow Northern Burns Club.
  - „ 44 Forfar Burns Club.
  - „ 45 Cunnock Burns Club.
  - „ 46 Warwickshire Burns Club.
  - „ 47 Glasgow St. Rollox Burns Club.
  - „ 48 Paisley Burns Club.
  - „ 49 Glasgow Bridgeton Burns Club.
  - „ 50 Stirling Burns Club.
  - „ 51 Chicago Caledonian Society.
  - „ 52 Dumfries Mechanics’ Burns Club.
  - „ 53 Govan Fairfield Burns Club.
  - „ 54 St. Johnstone Perth Burns Club.
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### **AMERICA (Canada).**

**BAY CITY, MICH.**—St. Andrew’s Society.

INSTITUTED 1890.

PRESIDENT—John Tennent.

SECRETARY—G. A. Wilson, Bay City, Mich.

†**BATTLE CREEK, MICH.**—Clan Macdonald, No. 77.

ROOMS—K. Templar’s Hall, East Main Street.

CHIEF—J. W. Bryce.

SECRETARY—Frank Reid, 34 Irving Street.

†**BAY CITY, MICH.**—Clan Forbes, No. 104.

CHIEF—W. D. M’Intosh.

SECRETARY—George E. Smith, 509 Eleventh Street.

†**DETROIT, MICH.**—Clan Cameron, No. 40.

ROOMS—St. Andrew’s Hall, Woodward Avenue.

CHIEF—W. G. Macintosh.

SECRETARY—A. W. M’Nair, 12 Woodward Avenue.

†**HAMILTON, ONT.**—Clan M’Kenzie, No. 30.

ROOMS—K. O. T. M. Hall, Hughson Street.

CHIEF—F. S. Morrison.

SECRETARY—Jan. M’Kenzie, 202 Fay Street, South.

†**LONDON, ONT.**—Clan Fraser, No. 43.

ROOMS—Foresters’ Hall, Richmond Street.

CHIEF—John Robertson.

SECRETARY—John G. Jones, 241 Queen’s Avenue.

†**MONTREAL**—Clan MacIennan, No. 46.

ROOMS—Oddfellows’ Hall, St. James Street.

CHIEF—F. S. MacIennan.

SECRETARY—George C. Barry, 40 Inspector Street.

- †ST. JOHN, N.B.—Clan Mackenzie, No. 96.  
 ROOMS—I. O. O. F. Hall, Union Street.  
 CHIEF—T. Nisbet Robertson.  
 SECRETARY—Jos. A. Murdoch, Haymarket Square.
- †WEST BAY CITY, MICH.—Clan Fraser, No. 109.  
 ROOMS—G. A. R. Hall, Midland Street.  
 CHIEF—John J. Cameron.  
 SECRETARY—John Kennedy, 510 N. Chilson Avenue.
- \*†WINNIPEG, MAN.—Clan Stewart, No. 92.  
 FEDERATED 1886. No. 25.  
 ROOMS—Unity Hall, Hain Street.  
 CHIEF—W. A. Dunbar.  
 SECRETARY—David Philip, Government Buildings.
- †WOODSTOCK, ONT.—Clan Sutherland, No. 37.  
 ROOMS—Woodroffe's Hall, Dundas Street.  
 CHIEF—J. S. Mackay.  
 SECRETARY—C. W. Oliver, Woodstock.

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### AMERICA (United States).

- \*CHICAGO—Caledonian Society, No. 51.  
 CHIEF—Peter M'Ewan, 95 W. Madison Street.  
 SECRETARY—John Thomson, 168 La Salle Street.
- FORT MAYNE, IND.—Caledonian Society.  
 INSTITUTED 1858.  
 PRESIDENT—Hon. J. B. White.  
 SECRETARY—William Lawson, Fort Mayne.
- MILWAUKEE, WIS.—St. Andrew's Society.  
 INSTITUTED 1859. MEMBERSHIP 129.  
 MOTTO—"Relieve the distressed."  
 ROOMS—Public Library Buildings.  
 CHIEF—James Currie, 108 Wisconsin Street.  
 SECRETARY—Hugh W. Guthrie, 207 Brady Street.  
 Expends yearly 300 Dollars on Charity; and 600 Dollars on Prizes for athletic competitions.
- \*NEWARK—New Jersey—Caledonian Club, No. 32.  
 FEDERATED 1886.  
 PRESIDENT—John Huggan.  
 SECRETARY—John Hogg.
- PATERSON, N.J.—Caledonian Club.  
 INSTITUTED 1873.  
 PRESIDENT—Daniel Stewart, 22 High Street.  
 SECRETARY—Archibald M'Caull, 131 North Ninth Street.
- PHILADELPHIA—"Tam o' Shanter" Club.  
 INSTITUTED 1883.  
 PRESIDENT—James Templeton.  
 VICE-PRESIDENT—James W. R. Collins.  
 TREASURER—Peter Miller.  
 FINANCIAL SECRETARY—Peter Ballingal.  
 ACTING RECORDING SECRETARY—Robert D. Adam.  
 SERGEANT-AT-ARMS—William Frame.
- PITTSBURGH, PA.—Waverley Society and Burns Club.  
 INSTITUTED 1871.  
 PRESIDENT—James D. Glover, 313 Wood Street.  
 SECRETARY—Robert Thomson, Pittsburgh.

## †PROVIDENCE, R.I.—Clan Cameron, No. 7.

ROOMS—25 Westminster Street.

CHIEF—William M'Nair, 142 Orms Street.

SECRETARY—James Shaw, 28 Bishop Street.

## PROVIDENCE, R.I.—Caledonian Society.

INSTITUTED 1870.

PRESIDENT—Robert Gray, 76 Richmond Street.

SECRETARY—George Gibb, 408 Chalkstone Avenue.

## \*SAN FRANCISCO—(Cal.) Scottish Thistle Club, No. 31.

INSTITUTED 1882. FEDERATED 1886.

ROYAL CHIEF—Donald G. C. M'Kay.

RECORDER—George W. Paterson, 320 Farrell Street.

## WATERBURY, N.H.—Burns Club.

ROOMS—A. O. F. Hall. MEMBERSHIP 51.

PRESIDENT—William Lawson, 78 East Main Street.

SECRETARY—William H. Callan, 495 Washington Avenue.

## YONKERS, N.Y.—The Robert Burns Club.

INSTITUTED 1890. CHARTERED 1891.

PRESIDENT—Hugh Lawson, 162 Oak Street.

SECRETARY—Kennith M'Kay, 9 Popular Street.

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AUSTRALIA.

## \*ADELAIDE—South Australian Caledonian Society, No. 23.

FEDERATED 1886.

HON. CHIEF—Hon. Dr. Allen Campbell, M.L.C.

CHIEF—J. L. Stirling, 50 Rundle Street.

SECRETARY—John Drummond, 50 Rundle Street.

## BATHURST, N.S.W.—Highland Society and Burns Club.

(Branch from Sydney).

Motto—Tir nam beann, nan Glean's nan Gaiscigh.

ROOMS—Masonic Hall, Keppel Street.

INSTITUTED 1884. MEMBERSHIP 54.

PRESIDENT—G. H. Macdougall, Rankin Street.

SECRETARY—William Ferrier, Piper Street.

Expends yearly £80 on athletic sports.

## \*SYDNEY—Burns Club, No. 16 (Branch of the Highland Society of New South Wales).

FEDERATED 1886.

PRESIDENT—Alexander Kethel, M.P.

VICE-PRESIDENTS—Andrew M'Credie; Archibald T. Telfer.

TREASURER—Richard Doyle.

SECRETARY—H. C. L. Anderson.

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ENGLAND.

## BARROW-IN-FURNESS—Burns Club, No. 12.

FEDERATED 1886.

PRESIDENT—Samuel Boyle, Dalton Road, Barrow-in-Furness.

SECRETARY—Alex. M'Naught, 4 Ramsden Sq., Barrow-in-Furness.

## \*BLACKBURN—Burns Club, No. 30.

FEDERATED 1886.

PRESIDENT—Joseph Jardine, 5 Duke's Brow, Blackburn.

SECRETARY—David M'Michael Jardine, 11 Regent St., Blackburn.

**\*BOLTON—Federated Burns Club, No. 29.**

INSTITUTED 1882. FEDERATED 1886.

CLUB ROOMS—20 Oxford Street.

PRESIDENT—Robert Ogg.

VICE-PRESIDENT—William Sutherland.

TREASURER—John Hardie.

SECRETARY—Robert A. Ross, 37 Deangate.

**CARDIFF—Burns Club.**

INSTITUTED 1891.

PRESIDENT—Archibald Wood, Sherwood.

SECRETARY—W. W. Pettigrew, The Gardens, Cardiff Castle, Cardiff.

**\*CHESTERFIELD—Burns Club, No. 11.**

FEDERATED 1886.

PRESIDENT—Aymor R. Macdougall, Kilblean House, Chesterfield.

SECRETARY—J. H. Kerr, 11 Gladstone Road, Chesterfield.

**\*LIVERPOOL—Burns Club, No. 18.**

FEDERATED 1886.

SECRETARY—Alexander Smith, 27 James Street, Liverpool.

**\*LONDON—The “Robert Burns” Club, No. 1.**

FEDERATED 1885.

PRESIDENT—Mr. MacPherson.

SECRETARY—James Hemp-Hill, Dunaskin, 17 Bethune Road, Stamfordhill, London, N.E.

**\*MORPETH AND DISTRICT—Burns Club, No. 8.**

FEDERATED—1885.

PRESIDENT—Thomas Hutcheson, Pegswood, Morpeth.

SECRETARY—John Dobson, Oldgate Street, Morpeth.

**\*NOTTINGHAM—Scottish Society, No. 17.**

FEDERATED 1886.

PRESIDENT—Andrew Crawford, Bestwood Iron Works, Nottingham.

SECRETARY—D. Stuart Hepburn, 9 Wellington Circus, Nottingham.

**\*WARWICKSHIRE—Burns Club, No. 46.**

INSTITUTED 1888.

PRESIDENT—Professor Lawson Tait, The Crescent, Birmingham.

HON. SECY. AND TREASURER—R. Greenfield, The Ranelagh Nursery, Leamington.

LOCAL SECRETARY—Alexander Sharp Coventry.

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**IRELAND.****\*BELFAST—Burns Club, No. 15.**

INSTITUTED 1872. FEDERATED 1886. MEMBERSHIP 53.

CLUB ROOMS—15 Donegall Place.

MOTTO—“Wood notes wild—better a wee bush than nae bield.”

PRESIDENT—Wm. Campbell, 14 Woodville Avenue.

VICE-PRESIDENT—W. J. M’Mordie, 13 Lombard Street.

SECY. AND TREAS.—Peter Galloway, 15 Donegall Place.

**BELFAST—Scottish Benevolent Society of St. Andrew.**

SECRETARY—Andrew Doig, 117 Donegall Street.

**DUBLIN**—Scottish Benevolent Society of St. Andrew.

**PRESIDENT**—James Robertson, J.P.

**SECRETARY**—J. C. Anderson, 37 College Green.

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**ISLE-OF-MAN.**

**DOUGLAS**—Burns Club.

**SECRETARY**—G. Torrance, North Quay, Douglas.

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**NEW ZEALAND.**

\***AUCKLAND**—Burns Club and Literary Society, No. 19.

**MOTTO**—"A man's a man for a' that."

**INSTITUTED** 1884. **FEDERATED** 1886. **REGISTERED** 1892.

**ROOMS**—Masonic Hall, Karaughape Road.

**PATRON**—His Excellency the Earl of Glasgow, Governor of New Zealand.

**PRESIDENT**—James Stewart, C.E.

**VICE-PRESIDENTS**—George Fowlds, Victoria Avenue; Andrew Bell, Wyndham Street; George Carter, Day Street.

**SECRETARY**—John Horne, Wellington Street.

**TREASURER**—Robert Geddes, c/o Messrs Minnie & Wey.

**DUNEDIN**—Burns Club.

**INSTITUTED** 1891. **MEMBERSHIP** 540.

**ROOMS**—Choral Hall.

**PRESIDENT**—Arthur John Burns (grand-nephew of the Poet).

**SECRETARY**—Wm. Brown.

**THAMES, AUCKLAND**—Burns Club.

**INSTITUTED** 1887. **MEMBERSHIP** 200.

**ROOMS**—St. George's Hall.

**PRESIDENT**—Captain Alexander Farquhar.

**SECRETARY**—John Gibb, Gas Works.

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**SCOTLAND.**

\***ABERDEEN**—Burns Club, No. 40.

**INSTITUTED** 1887. **FEDERATED** 1889.

**PRESIDENT**—James M'Intosh.

**SECRETARY**—A. M. Byres, 18 Union Terrace.

**ABINGTON**—Burns Club.

**MOTTO**—"A man's a man for a' that—For Auld Langsyne."

**INSTITUTED** 1888. **MEMBERSHIP** 77.

**ROOMS**—Public Library.

**PRESIDENT**—Rev. Edmond T. Thomson, The Manse.

**SECRETARY**—Robert Colthart, Arbory Villa.

Expends £1 annually on Public Library.

\***AIRDRIE**—Burns Club, No. 20.

**INSTITUTED** 1885. **FEDERATED** 1886.

**SECRETARY**—Thomas Somerville, Airdrie.

\***ALEXANDRIA**—Burns Club, No. 2.

**MOTTO**—"Native friendship and love."

**INSTITUTED** 1884. **FEDERATED** 1885. **MEMBERSHIP** 30.

**CLUB ROOMS**—Village School.

**PRESIDENT**—Robert Telfer, 42 Alexander Street.

**VICE-PRESIDENT**—Mungo M'Gregor, 1 Leven Street.

**SECRETARY**—Duncan Carswell, Linnbrane Terrace.

**TREASURER**—Wm. Carlile, 178 Bank Street.

- \*ALLOA—Burns “Haggis” Club, No. 6.  
FEDERATED 1885.  
PRESIDENT—John Waddell.
- \*CALLANDER—Burns Club, No. 4.  
INSTITUTED 1877. FEDERATED 1885.  
PRESIDENT—William Russel.  
SECRETARY—James S. Anderson, Callander.
- \*CRIEFF—Burns Club, No. 42.  
FEDERATED 1891.  
SECRETARY—Daniel Pickard.
- \*CUMNOCK—Burns Club, No. 45.  
FEDERATED 1891.  
PRESIDENT—John Livingston, M.A., Viaduct View.  
SECRETARY—W. J. King, Stewart Villa.
- \*DALRY—Burns Club, No. 35.  
FEDERATED 1887.  
SECRETARY—Alexander Comrie.
- \*DOLLAR—Burns Club, No. 37.  
MOTTO—“A man’s a man for a’ that.”  
INSTITUTED 1887. FEDERATED 1887. MEMBERSHIP 45.  
ROOMS—Castle Campbell Hotel.  
PRESIDENT—Richard Malcolm, Dollar Institution.  
VICE-PRESIDENT—Thomas W. M’Donald, Dollar Institution.  
SECY. AND TREAS.—Wm. G. Cruickshank, Dollar Institution.  
Expends £4 yearly on Prize Competitions.
- \*DUMBARTON—Burns Club, No. 10.  
FEDERATED 1886.  
PRESIDENT—Dr. W. A. M’Lachlan, Levenford Villa, Dumbarton.  
SECRETARY—Robert Macfarlan, 2 Strathleven Place, Dumbarton.
- DUMFRIES—Burns Club.  
SECRETARY—H. S. Gordon, Solicitor, Mount Brae.
- DUMFRIES—Burns “Howff” Club.  
SECRETARY—John Connor, c/o Mrs. Smith, Globe Hotel.
- \*DUMFRIES—Mechanics’ Burns Club, No. 52.  
INSTITUTED 1884. FEDERATED 1892. MEMBERSHIP 36.  
CLUB ROOMS—Royal Oak Hotel, Whitesands.  
PRESIDENT—John Wemyss, 2 Park Terrace, Glebe Road.  
VICE-PRESIDENT—George Graham, 3 Brewery.  
SECY. AND TREAS.—Robert Bower, 4 Ramsay Place.
- \*DUNDEE—Burns Club, No. 14.  
INSTITUTED 1860. FEDERATED 1886. MEMBERSHIP 40.  
CLUB ROOMS—7 Ward Road.  
PRESIDENT—David Taylor.  
SECRETARY—James Binny, 7 Ward Road.  
TREASURER—Alex. Strachan, Jr.
- \*EARLSTON—Burns Club, No. 5.  
FEDERATED 1885.  
PRESIDENT—John Waldie.  
SECRETARY—Wm. Kerr, Earlston, Berwickshire.
- EDINBURGH—Ayrshire Society.  
SECRETARY—A. H. Cooper, W.S., 40 Castle Street.
- \*EDINBURGH—Burns Club, No. 22.  
INSTITUTED 1848. FEDERATED 1886.  
PRESIDENT—Councillor James Chrichton, 47 George Street.  
SECRETARY—Alex. Anderson, University Library.



- \***FORFAR**—Burns Club, No. 44.  
 MOTTO—"A man's a man for a' that."  
 INSTITUTED 1890. FEDERATED 1891. MEMBERSHIP 132.  
 ROOMS—Robertson's Hall, Osnaburgh Street.  
 PRESIDENT—Alexander Lawson, Arbroath Road.  
 VICE-PRESIDENT—John Ferguson, Allan-Bank.  
 SECRETARY—Henry Rae, 14 Montrose Road.  
 TREASURER—Andrew Bennie, 154 East High Street.  
 Expends Yearly £10 in Prize Competitions.
- \***GLASGOW**—Bank Burns Club, No. 24.  
 INSTITUTED 1844. FEDERATED 1886.  
 CLUB ROOMS—M. M'Culloch's.  
 PRESIDENT—Dr. William Martin, 138 Great Eastern Road.  
 SECRETARY—James Anderson, 107 Ingram Street.
- \***GLASGOW**—Bridgeton Burns Club, No. 49.  
 INSTITUTED 1870. FEDERATED 1891.  
 CLUB ROOMS—2 James Street, Glasgow.  
 PRESIDENT—James Baird, Mossbank, Gallowflat, Rutherglen.  
 SECRETARY—William Cochrane, 52 West Regent Street.
- \***GLASGOW**—Carrick Burns Club, No. 34.  
 FEDERATED 1887.  
 PRESIDENT—C. C. Thomson, 34 West Bank Terrace, Hillhead.  
 SECRETARY—Hume Anderson, 68 Trongate.
- \***GLASGOW**—Dennistoun Burns Club, No. 41.  
 INSTITUTED 1886. FEDERATED 1889.  
 PRESIDENT—Henry Gilchrist.  
 SECRETARY—Thos. Baxter, 157 Onslow Drive.
- \***GLASGOW**—Haggis Club, No. 33.  
 INSTITUTED 1872. FEDERATED 1887.  
 PRESIDENT—Robert M'Leish.  
 SECRETARY—R. C. Cameron, 110 Hope Street.
- \***GLASGOW**—"Jolly Beggars" Burns Club, No. 38.  
 FEDERATED 1886.  
 MEETING PLACE—80 Gloucester Street.  
 PRESIDENT—David Caldwell, 14 Salisbury Street.  
 SECRETARY—J. Gillespie, jr., 14a Whitevale Street, Dennistoun.
- \***GLASGOW**—Northern Burns Club, No. 43.  
 FEDERATED 1891.  
 SECRETARY—Alexander Duncanson, 24 Grafton Street.
- \***GLASGOW**—"Rosebery" Burns Club, No. 36.  
 MOTTO—"Pith o' sense, and pride o' worth."  
 INSTITUTED 1885. FEDERATED 1887. MEMBERSHIP 94.  
 ROOMS—8 Hope Street.  
 PRESIDENT—Alexander Brown, 10 Argyle Arcade.  
 VICE-PRESIDENT—Hugh Sturdy, 47 Muirpark Gardens, Partick.  
 SECY. and TREAS.—James Angus, 22 Ratho Terrace, Springburn.  
 Have instituted a benevolent fund.
- \***GLASGOW**—"Royalty" Burns Club, No. 9.  
 INSTITUTED 1883. FEDERATED 1886.  
 ROOMS—Alexandra Hotel, Bath Street.  
 PRESIDENT—William Angus.  
 SECRETARY—R. M. Renwick, 23 Wilson Street, Hillhead.

- \*GLASGOW—Springburn Burns Club, No. 27.  
 FEDERATED 1886.  
 HON. PRESIDENT—Robert Hogg.  
 PRESIDENT—John Law.  
 TREASURER—Charles Gillies.  
 SECRETARY—John Morris, 32 Cowlairst Road, Springburn, Glasgow.
- \*GLASGOW—St. David's Burns Club, No. 39.  
 INSTITUTED 1887. FEDERATED 1889.  
 CLUB ROOMS—163 Ingram Street.
- \*GLASGOW—St. Rollox Burns Club, No. 47.  
 PRESIDENT—Wm. Cameron, 34 Alexandra Parade.  
 SECRETARY—Jas. Thomson, 18 Kennedy Street, St. Rollox.
- \*GLASGOW—"Tam o' Shanter" Club, No. 3.  
 INSTITUTED 1880. FEDERATED 1885.  
 PRESIDENT—James Watson, 1 Westend Park Street.  
 SECRETARY—James Angus, 6 Gibson Street, Hillhead.
- \*GLASGOW—Thistle Burns Club, No. 7.  
 INSTITUTED 1882. FEDERATED 1885.  
 PRESIDENT—Robert Findlay, 2 Carlton Place.  
 SECRETARY—Henry Vallance, 1 South Portland Street.
- \*GOVAN—Fairfield Burns Club, No. 53.  
 FEDERATED 1892.  
 PRESIDENT—Hugh Marr, 37 White Street, Govan.  
 SECRETARY—Wm. Munro, 4 Hamilton Street, Govan.
- \*GREENOCK—Burns Club, No. 21.  
 INSTITUTED 1802. FEDERATED 1886.  
 CLUB ROOMS—36 Nicolson Street.  
 PRESIDENT—John S. Deas.  
 SECRETARY—James B. Morison, 29 W. Blackhall Street.
- HAMILTON—Burns Club.  
 INSTITUTED 1877. MEMBERSHIP 95.  
 ROOMS—Commercial Hotel.  
 PRESIDENT—William M'Ghie, Kingston Cottage.  
 SECRETARY—John Cassels, writer, Portland Park.
- HAMILTON—"Glencairn" Burns Club.  
 CLUB ROOMS—49 Campbell Street.  
 PRESIDENT—Lauchlin M'Millan.  
 SECRETARY—William Gray, 1 Quarry Street.
- HAMILTON—Junior Burns Club.  
 INSTITUTED 1886. MEMBERSHIP 30.  
 CLUB ROOMS—Union Street.  
 PRESIDENT—Robert Hogg, 31 Lopatrick Street.  
 SECRETARY—Wm. Wilson, 10 Union Street.  
 Expends £4 yearly on charities.
- HAMILTON—Original Burns Club.  
 INSTITUTED 1869. MEMBERSHIP 18.  
 CLUB ROOMS—Batterburn Inn.  
 PRESIDENT—Alexander Wilson, 4 St. John Lane.  
 SECRETARY—James Eglinton, 32 Hope Street.
- HAWICK—Burns Club.  
 INSTITUTED 1878. MEMBERSHIP 30.  
 ROOMS—Buccleuch Hotel.  
 PRESIDENT—Councillor Robert Turnbull, Kirkvale Cottage.  
 SECRETARY—James D. Simpson, Herron Hill Terrace.

